

**STAFF THE HEART AND SOUL OF CKUA • PAGE 5**



# **DION JOHNSTONE**

***SIX DEGREES OF SEPARATION***

Cover Story by Araxi Arslanian • Page 23

## **AUSTIN CLARKE**

**NOVELIST IS CANADA'S GREATEST GRIOT**

Books by Steven Sandor • Page 12

## **REMEMBERING SELENA**

**FILM CELEBRATES LIFE OF LATIN SINGER**

Film by Dan McLeod • Page 28



mary jane lamond



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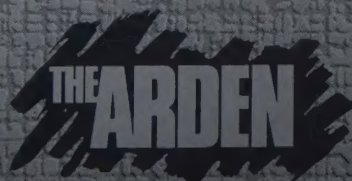
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# FINDER

## Page 4 • Vue From the Top

Quebec's most heated debate is currently underway—and it's not about independence. Hockey's most hallowed franchise has made a very controversial decision—one that has divided the province.

## Page 10 • Health

We kick off *Vue's* latest section with a look at the benefits of Vitamin E, as well as a few of the precautions users should take. Doctors won't prescribe it, but many MDs use the drug themselves.

## Page 12 • Books

Austin Clarke is Canada's premier black literary figure. *The Origin of Waves*, his latest work, is the first novel he's penned in over a decade. It is sure to put him back on Canada's literary map.

## Page 23 • Cover

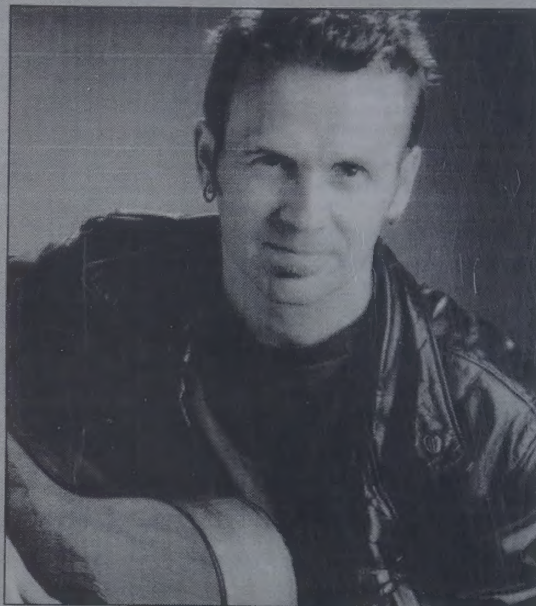
Acting students will be put to a tough test when they undertake the 1990 award-winning play *Six Degrees of Separation*. Is everyone in the world somehow linked by just six handshakes? It's an interesting concept that has worked on stages throughout the world.

## Page 30 • Film

Jim Carrey's latest film, *Liar Liar*, is a hilarious romp. What happens when a scummy lawyer is forced to tell the truth, the whole truth and nothing but the truth? A lot of embarrassing and downright funny moments. Our reviewer says that Carrey is finally earning the millions he gets for his pictures.



The Earthtones, hot on the heels of the release of their third CD, will play Red's this week. For more, see Page 17.



Martin Simpson will bring his special guitar style to the City Media Club this week. He's celebrating the release of his brand-new CD. For more, see Page 16.

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# Divorce: is it a fate worse than death?

## OPINION

BY BRAD WILLIS

"...approximately 45 per cent of children born to married parents are likely to experience parental divorce before age 18."

—Barbara Dafeo-Whitehead, The Divorce Culture

In *Phenomenon*, John Travolta falls in love with a plucky single mom and her adorable kids.

The same thing happens to Jean-Claude Van Damme in a video I recently couch-potatoed—J.C. meets Rosanna Arquette, a single mom pluckily trying to hold off a platoon of Evil Land Developers. At first she doesn't trust him, but the adorable kid falls for him and you know it's only a matter of time. The adorable kid also woos and wins Tom Cruise in *Jerry Maguire*. That particular kid is so god-damned adorable that you believe the plucky single mom when she

complains that Cruise only married her for the adorable kid.

Hollywood even rewrote *The Scarlet Letter* so that Hester Prynne, played by Demi Moore, is vouchsafed an ending almost as happy as that in *Striptease*, where she plays, whadda ya know, a plucky single mom.

What's next, *Pride and Prejudice*? "May I have the signal honor of bestowing my estates tail, ad-vowsons and all thereunto appurtenant including an income of £8,000 per annum upon you, Elizabeth Bennett, and your adorably epigrammatic daughter by a previous relationship, if you will bestow your hand upon me?" —"Oh, Mr. Darcy!"

What the public wants, it has been said, is a tragedy with a happy ending: single mom is rewarded for pluck and the kid for adorableness by the advent of a wonderful dad. In real life, of course, as we look around at our friends' marriages or contemplate our own, we wonder what the odds of a

happy ending are. Oh well (we may think), it's early days yet.

No, it isn't.

The philosopher Merleau-Ponty remarked back in 1964: "Divorces as well as marriages can fail."

In her unflinching book, *The Divorce Culture*, Barbara Dafeo-Whitehead, summarizing the results of the last decade's research, adds "...and they usually do."

*The Divorce Culture* is a scary book because, one by one, it reveals the hopes that so many people cherish to be myths.

**Myth:** divorce is a transient state, en route to remarriage and living (more happily) ever after. **Fact:** after the 1970s, rates of remarriage began to decline, dropping 38 per cent for divorced women between 1970 and 1990.

Fewer than half remarry within 10 years of separation. The rate for African-American women, who seem to be trendsetters, is down to 33 per cent. And half of the remarriages end in divorce before the oldest child turns 18.

**Myth:** children get along better with their parents after divorce.

**Fact:** almost seven out of 10 young adults in disrupted families reported poor relationships with their fathers, versus not quite three out of 10 from married-parent families. The figures for mothers are about four out of 10 and two out of 10, respectively.

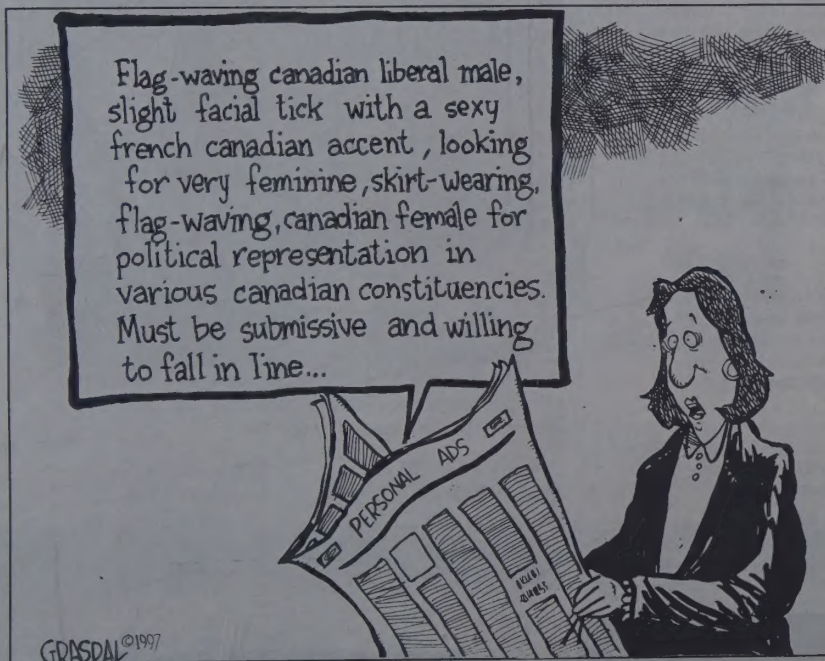
**Myth:** children "bounce back" after divorce. **Fact:** the chances that a white girl, even from an advantaged background, will become a teen mother are five times as high and the chances that even an advantaged white child will drop out of school are three times as high, if the parents do not live together. It's worse for the less privileged. More subjective studies about how kids feel are if anything gloomier than objective, quantitative stats. They report widespread clinical depression and a long-term sense of loss.

**Myth:** economic problems cause divorce. **Fact:** not anywhere near as much as divorce causes economic problems: mothers and children in families that were not poor before separation suffer an average decline in income after divorce of 50 per cent. The poverty rate for children living with divorced mothers is about 40 per cent, compared to about 10 per cent for children in two-parent families.

**Myth:** kids are better off if parents divorce rather than staying together "for the sake of the children." **Fact:** only when there is a high-level conflict or violence or both—that is to say, only 10 to 15 per cent of the time. Otherwise, the overwhelming probability is that divorce will make kids worse off in every way.

**Myth:** things could be worse: one parent could die. **Fact:** death is better for kids than divorce. "...Although the child's loss is profound," writes Dafeo-Whitehead, summarizing extant research, "the sense of connectedness to the parent is not broken by death. Divorce, on the other hand, can disrupt a child's relationship with a living parent and often create unresolved feelings of loss and grief that are not shared by the other parent."

Please see Willis, page 6



## The Sweater Scandal—savior of unity

### Vue from the top

Lucien Bouchard and the Parti Quebecois must be shocked at the recent developments in their home province. Quebecers have found something to be far more passionate, far more angry about than the issue of separation and Quebec's flagging economic fortunes.

Quebecers share one important characteristic with those of us residing in the Rest of Canada. Hockey is the most important facet of their daily lives—the heroes of Saturday Night, the Lions in Winter, bind our nation together better than Krazy Glue adheres to skin.

And Quebecers have reason to be proud. Their Canadiens are the proudest franchise in all of North American professional sport. Twenty-four Stanley Cups. Numerous Art Ross winners and a Pantheon of legends; Morenz, Plante, Béliveau, Richard, Lafleur, Dryden, Geoffrion, Cournoyer, Harvey, Robinson, Roy, Moore, Shutt, OK, that's enough. Sure, English Canada loves to hate them; but Les Glorieux are as much a part of our national fabric as the Last Spike.

This week, the Canadiens' front staff office made an announcement so shocking, so absolutely stunning, so stupendously stupid, that it was beyond comprehension of any red-blooded hockey-loving Canadian. They announced that they were going to allow the proudest franchise in sport to be caught up in the Americanization of hockey, the shilling of Canada's pastime to southerners who think that Sandis Ozolniskis is the latest bimbo with a tell-all Bill Clinton story. The Canadiens, or so team president

Ronald Corey stated, would adopt the third jersey. Eight NHL teams already have the third jersey and, with the exception of the Mighty Ducks of Anaheim, all of them are garish. Boston's all-yellow duds, the Rangers' Statue-of-Liberty caricatures and the Canucks' hot-pink outfits are three of the worst examples. Why introduce the third jersey? To stimulate marketing. Every bloody kid in Quebec already own a Habs jersey. Why not give them a reason to buy some more?

But, boy did the plan backfire. Angry editorials and a mass of letters appeared in the *Montréal Gazette* only a day after the infamous announcement. Was this a bluff, a P.R. stunt to take the heat off the team's poor performance off the ice? After all, the Leafs play has been much improved since the media shifted its attention to the Maple Leaf Gardens sex scandal. Or could Molson Breweries allow the most hallowed trademark in Canadian sport to be messed with by some New York art house? Would le bleu, blanc et rouge become le bleu, blanc, vert, jaune et violet? Separatists weren't nearly as rabid as Canadiens fans. The sweater issue has rocked Quebec's foundations much harder than Jacques Parizeau could have dreamed.

So, what's the hottest issue in Quebec? The Sweater Scandal. If the Tories and Liberals are smart, they would both make the following policy statements: "we will pass Legislation requiring that changes to any Canadian professional hockey team's jerseys can only be implemented after being voted on in a binding referendum." Considering the hoopla over the Sweater Scandal, the BQ would be sunk. And to think, a simple third jersey could save Canada.



# CKUA Network's soul should be revived—intact

## Former employee sounds off on future of Alberta public radio

### GUEST EDITORIAL

BY CHRIS MARTIN

In 1978, I was in Grade 6 at Notre Dame Catholic School in Niagara Falls, Ont. Why I don't know, but I vividly recall the day after I got a brand-new jacket. My heart was set on this particular leather jacket. My mother was not too convincing in her argument that perhaps this was not an appropriate garment for the time of year. My vehemence outlasted her patience and, in the end, I prevailed.

The style, the design, the bright metal snaps of the jacket created the image in my mind of someone I could relate to. Someone I could appreciate and understand would wear something like that.

As far as I can recall, I couldn't bring myself to wear that jacket for more than a week: the day after I finally had that tangible symbol in my hands. I realized it was in fact not real. My prize leather jacket, as the tag explained, was 100 per cent man-made. Vinyl. A fake.

At a glance it was a pretty cool sight, but inside that jacket I felt

empty. The form and function were there but the substance was not. I set the jacket in the closet and, for months after, every time I saw it I again felt that hollow, cheated emptiness.

If or when the CKUA Radio Network powers up and resumes broadcasting, if it is without the people responsible for its greatness then I know that empty, victimized feeling will return. The structure may exist and the mechanisms may function, but without the spirit that gave it the life it had, for me and for hundreds of thousands of others CKUA will cease to be.

What many people do not realize, though they will soon, is that CKUA was a being of dual personalities. The CKUA Foundation is the shrouded face to the name, while the CKUA Radio Network was its soul.

The CKUA Foundation is a group of six or seven unaccountable people under the ultimate leadership of one person. This small set of individuals were given autonomous control of a public organization to run as their leader saw fit. Unfortunately for the cultural institution that met its de-

mise last Thursday, the CKUA Foundation still exists as a shrouded face—while the Network has become a disembodied soul.

On Jasper Avenue, the building that houses CKUA is still standing. In the studios, CD players, turntables and tape machines are there ready to spin. Every piece of music, wonderful and wonderful, is on its shelf where it was left and may one day be heard from again. But who can make CKUA happen?

Many listeners do realize that music and information in misguided hands can make for a display of false artistry. Eclecticism, dynamics, intelligence, knowledge, eloquence and wit are the gifts a CKUA programmer offers to the listener.

Please don't think me vain. These are not things I claim to have, but rather traits I as a young programmer hope to gain by learn-

ing from those before me at CKUA, as they learned from those before them. I don't know if I will ever achieve these things, but without the soul of CKUA I will never have the chance. Without that chance, there is no reason in my mind to bother trying.

The soul of CKUA comes from the hearts and work of all the people at the CKUA Radio Network. These are people who love to organize, coordinate, phone, file and plan, because they know that a smoothly-run, efficient organization is reflected in the quality of its programming. There are people who tinker, fix, solder, install and test because they want to know what is being heard is the best it can be. And the soul of CKUA is people who share the beauty of creativity and the wisdom of information—because these are not commodities but necessities of a more enjoyable existence for so

many others in the world.

This may seem a little melodramatic and grandiose, but the next time you chat with a stranger, don't ask about the weather. Ask what they think about CKUA and see what they say.

The soul of CKUA can be resurrected with the help of the listeners, the friends and the cultural community with whom it has shared support for 70 years. The body of CKUA cannot live without its soul. It would be a false version of its former self in a lie that makes victims of us all. And the face is about due for a lift.

Chris Martin is a former CKUA programmer. From September, 1996 to March 1997, he was host of the Friday and Saturday editions of Night Music. Several years ago, he bought a real leather jacket.

## Co-op living the future of art?

### NEWS

BY WENDY BOULDING

Mark Guenette believes the future has arrived.

As organizer of Inspiration House, an Edmonton artists' co-op, he has seen what can happen when people combine their finances and talents. He is convinced group living is the only way artists will sustain themselves and their work.

"I believe that a co-operative effort is absolutely necessary if an artist wants to stay viable. It's the only way we can do our art and keep a roof over our heads. We need this to survive," said Guenette.

Located downtown, Inspiration House opened 10 months ago with the idea of it not only being an artists' residence, but also a conglomeration of arts businesses and a learning centre for the community. Guenette's vision includes offering a place where artists can gather information and network, where the public can come to take classes and where the public can become aware of the products artists have to offer.

It's a concept that has been successful in other countries and is well-received in cities like Toronto and Vancouver.

"It takes a loving, inspirational person who is willing to give a little bit and take a little bit," Guenette says—describing the kind of artist who he wants to be part of the unique environment.

Currently, nine artists live in the residence. Renovations are taking place to accommodate more artists and to create the atmosphere Guenette hopes to achieve.

"Already, I've seen people help each other out by offering support and encouragement. In a place like this we can come together and make our lives a little easier."

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## Willis

continued from page 4

*De profundis:* divorce is worse than a parent's death for kids.

But that's just for starters. One by one, Dafoe-Whitehead punctures almost all the hopes that were felt when, 30 years ago, no-fault divorce became the *de facto* law of the land: "...if recent social history were written through the eyes of children, 1974 might be described as the Great Crash, a moment when divorce became the leading cause of broken families..."

It gets worse still. The author points out that even the most heroic efforts by the courts at palliating the evils of divorce are falling far short.

Clearly we can improve enforcement of maintenance awards, daycare arrangements and even counselling. Theoretically, that is. We'd have to be willing to spend tax dollars. It seems that, in Alberta at least, we are increasingly reluctant to do so. And clearly—and ironically—everything we do to palliate the situation created by divorce

that lowers its financial and emotional costs makes it a less unattractive "solution" to marital discord.

The question is, can anything practical be done to reduce the divorce rate (or rate of splitting of common-law marriages involving children which, if reliable statistics were available, would make the overall picture look gloomier still)?

Wisely, I think, Dafoe-Whitehead does not make practical suggestions. She contents herself with advocating that we attend to these problems, rather than trying to pretend that Tom Cruise will show up to give most of these tragedies the hoped-for happy ending. Perhaps practical solutions will have to await the coming to power of the divorce-and-daycare children, dubbed the Prozac Generation.

When scholars and sages sit in baffled silence, calling vaguely for more studies and waiting for a spark from heaven to fall or a paradigm shift to miraculously occur, your columnist and other pontificators are always there to point out that the thing is really very simple.

The following Four Modest Proposals (maybe even Jonathan Swift would agree) adapted from the Four Points promulgated by U.S. President Woodrow Wilson to ensure that First World War was the last one, will end this foolishness—and damn quick, too.

1. *As a first step, let us return, I say, to the family values of our Grecian and Roman ancestors, as set out by Lloyd de Mause in the History of Childhood:* "...any child that was not perfect in shape and size, or cried too little or too much, or was otherwise than is described in the gynecological writings on, 'How to Recognize a Newborn That is Worth Raising' was generally killed."

This return to the wisdom of stern antiquity will weed out a large number of children, who being the least fit, not to mention less adorable than the norm, would be most negatively affected by divorce. A clean sweep of the bingo parlors (except for the reader's grandmother) and summary execution of persons found playing the VLTs would probably also have salutary eugenic effects in a generation or two.

2. *Secondly, introduce a mandatory "cooling-off" period for unmarried couples.* After both parties have removed such undergarments as may be preventing penetration, there will be a mandatory three-hour Finnish Sauna before sexual congress will be permitted. This proviso will be enforced by large, androgynous Finnish Sauna proprietors not into group activities who, thanks to the miraculous fecundity of Free Enterprise, will be elicited in whatever numbers are required to act as chaperones.

3. *Third, church and state must join in the promotion of new religious orders.* As St. Thomas Aquinas proved five ways, those who never marry never divorce and those who are celibate do not procreate except with transcendental assistance. The authorities can take advantage of the fact that most fathers, however enlightened or New Age, feel that there is something Not Right about their daughters' having sex. Ever. This, coupled with daughters' natural filial piety, could ensure the success of a new Religious Order that your column-

ist has been promoting for years, with admittedly indifferent success thus far: The Little Daughters of the Sacred Father. How can we best honor our Divine Father? By giving all our money and devoting ourselves wholeheartedly to the welfare of our earthly fathers, as Symbols—the beauty of the concept being that the personal unworthiness of a Symbol is irrelevant.

4. *Hold a yearly nation-wide referendum on the separation of Quebec.* Dafoe-Whitehead's data come from American sources, but I am confident that while Canadian data has not yet been analyzed, it will show that the referendum on the Charlottetown Accord gave people so much non-domestic material to argue about and was so distracting that both the divorce rate and the rate of separation of common-law couples plummeted.

Thus this obvious solution: the Permanent Referendum, similar to Mao-Tse-Tung's concept of Permanent Revolution but without the Red Guards and so forth.

For these suggestions, I await the thanks of a grateful nation. ●

## An open letter to all Albertans concerned about CKUA:

At the stroke of midnight, March 21, CKUA was, without warning, pulled from the airwaves after almost 70 years of broadcasting.

Over the last seven decades, CKUA has become a unique and priceless part of Alberta's cultural and artistic fabric.

CKUA's listeners have always felt a sense of ownership for this piece of Alberta's heritage and in recent years have shown their commitment and support in a tangible way, with hundreds of thousands of dollars in contributions.

But the decision to shut down CKUA was not a public one. Rather, it was made by a private foundation accountable to no one but its own handful of members.

Ever since it was formed in 1994, there have been serious concerns about the structure of the foundation and the way it was managing CKUA. Now the worst fears have been realized.

The people of Alberta, and especially supporters of CKUA, deserve answers to some fundamental questions.

- How does a public trust become a privately held asset?
- Why has there not been a full accounting for the \$4.7 million in taxpayers' money handed, along with CKUA, to a private foundation?
- Why has there not been a full accounting for the hundreds of thousands in dollars in listener donations and corporate contributions?

You've probably heard that the current appointed board is attempting to return CKUA to the air with volunteer staff. We believe this will result in a watered-down CKUA. We also believe that because of the unconscionable way the board has run CKUA, it has lost the right to manage this public trust. We believe the "Save Our Station" committee is the only group that can save CKUA. We ask for your support.

SAVE OUR STATION COMMITTEE

## Your VUE

Vue Weekly welcomes correspondence. Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1V9; faxes to 426-2889; and E-mail to <office@vue.ab.ca>. Please include your full name and address.

### CKUA: LAZARUS RADIO

A quick note to express our profound shock at the present circumstances affecting CKUA radio.

While I'm not going to editorialize too much about what's happening to CKUA, suffice it to say that unfortunately it does fit nicely with the prevailing right-wing political and economic climate in this province—e.g. "let the market forces and the friggling radio programming consultants in Los Angeles, Toronto, New York or Vancouver dictate what people should or shouldn't listen to." Welcome to the global economy, right?

Some of us have been financial supporters of CKUA since the fundraising drives started a couple of years ago. We believed in the station then and we still do now. A non-commercially-driven radio station such as CKUA is a national treasure, a radio with a soul, with intelligent, thoughtful, creative and committed staff both on and off the air—in short, distinctively ours.

While we feel sad and upset by the entire episode, there's something we can do to reclaim this vital cultural medium for the arts communities and the thousands of Alberta listeners who have enjoyed its programming for almost 70 years!

Let's begin by getting together many creative thinkers from the arts communities, from the business community and most certainly from the active CKUA audiences. Let's challenge ourselves to invest time, energy, money, human resources and imagination to actually build CKUA radio into a financially viable and sustainable organization with an accountable, non-partisan and democratically-run Board of Directors, accountable to a wide section of community investors and stakeholders.

This first step would increase

the chances of returning CKUA radio to the air in the relatively short-to-medium term. If its 80,000-plus listeners care enough about it, then we can do it. On the other hand, if embracing gringo culture and the "Macarena" asininity of pop commercial radio is what this province is all about, then the battle is already lost. As always, it's up to us.

Leo Campos A.  
for Sticks and Stones  
Edmonton

### PIZZA FILM NO ADVENTURE

I wanted to write to you in regards to the wrap-up article on Local Heroes (Vue, Mar. 20-26) by Adrian Lackey. He stated that on the Sunday of the film festival week, the winner of the amateur video competition was a production called *The Pizza Adventure*. As the writer and director of the winning entry, it was a shock to me that Mr. Lackey did not get the title of the film correct. *The Pizza Fugitive* was the name of the video and I wanted to point this out to *Vue Weekly* readers for the benefit of both the cast (Bruce Chu, Colin Weiss, Dan Radakovich, Jason Chin, Kai Wong Quynh and Victor Tran) and, of course, myself. We worked very hard on the video and are extremely proud of it. For posterity's sake, we wanted to get this error corrected.

Thanks for letting me get this off my chest.

Alex Chu,  
Edmonton

### POLL POSITIONS

David Balcon of TeleResearch Inc. deserves a chutzpah award for explaining how numbers can dance on the head of a pin to arrive at their expected destination.

Please see Letters, page 7



# Letters

continued from page 6

Balcon has manipulated polling results by allocating all "undecided" respondents in published polls to the Liberals. This has resulted in his poll results being within his 3.5 per cent margin of error, unlike Reid and Yerxa. He says all polls were conducted at the same time, about 14 days before the election, and were published on Mar. 4, 5 and 6.

Balcon is wrong on several

points. It takes a great leap of faith to assume 100 per cent of undecided respondents voted Liberal. The issue becomes inconclusive when undecideds are measured at nine to 13 per cent in the polling samples, but the voter turnout is only about 60 per cent on election day. Undecided respondents become less relevant when compared to the much larger number of eligible voters who do not cast ballots.

For this reason, decided voters in a poll are the numbers that pundits should focus on. The TeleResearch poll released on ITV on

Mar. 5 gave these results for decided voters: PC 41, Liberals 35, NDs 17. The ITV analysis of this poll predicted seven "safe" PC seats, three strong Liberal seats and nine seats too close to judge. Among the seven PC seats were Glenora, Calder, Strathcona and Rutherford—none of which elected a Tory on election night. The problem with predicting individual constituencies is that the sample size (just over 60) is just too small to give reliable accuracy.

Reid and Yerxa did even worse. The final Reid poll, conducted be-

tween Feb. 28-Mar. 4 (not 14 days before the election) reported the following results for decided voters in Edmonton: PC 50, Liberals 36, NDs 12. The *Sun/Yerxa* poll, conducted Feb. 21-23 and released Mar. 2, reported the PCs at 54, Liberals 30 and NDs 12. After more than four years of Tory shilling and bootlicking (resulting in two out of 19 city seats), the *Edmonton Sun* has some explaining to do.

The most probable explanation is that all pollsters missed out on the surge of Liberal support during the final week. This is corrobo-

rated by a conversation I had with a PC acquaintance with knowledge of internal party polling data in Edmonton. On the evening of Mar. 6, shortly after the release of the Reid poll, he said Reid was wrong and PC support was at 42 per cent in Edmonton, with the Liberals at 34 per cent. He confidently predicted 76 PCs, six Liberals and one ND on election night.

Nearly everyone was fooled (with the exception of Mike Percy) as to the eventual outcome.

Bruce Gajerski,  
Edmonton

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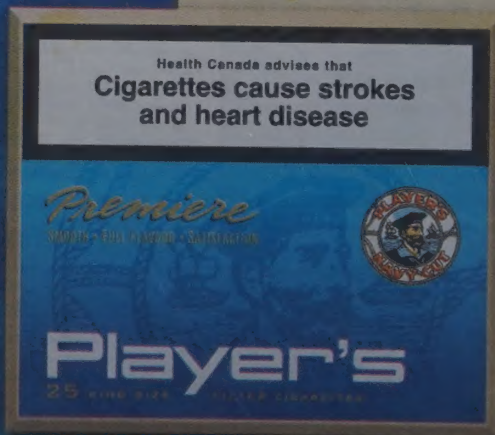


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## Easter Party Sunday March 30

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# Spring skier a different beast

# AREA

by Hart  
Colbeck

Winter is gone and spring is here—not too soon for some. For skiers and boarders, this is a great time of year to cruise and carve with much less clothing. Massive amounts of snowfall this winter have left all the hills in great conditions for weeks to come and most have increased their operating hours, letting skiers take advantage of the longer days.

Outdoor barbecues are pulled onto the decks and shelves are stocked with sunscreen. Longjohns are no longer packed and sunglasses have replaced goggles. Shorts, T-shirts and halters are a common sight.

Spring skiers are different than winter ones.

In the spring, there's a lot more

lounging than skiing. Outdoor decks are overflowing with bronzed faces talking about the great turns and bonks from winter—and about their upcoming summer adventures. Many friends just plant themselves in the nearest snowbank with a burger and beverage of choice.

Every hill has its own special something for spring skiers. The intense heat on the backside of Louise by Temple Lodge is amazing. The smoke from barbecues wafts all around and skiers are

buried in the snow, absorbing those southern rays. There are some great parking spots off the Standish Chair as well. And you can catch the year's first tanning rays while munching on Marmot burgers on the deck of Paradise Chalet at Marmot Basin.

This is what spring skiing is all about, so get out there and enjoy. I'm going to take advantage of all the spring deals and I certainly won't miss the Slush Cup at Sunshine May 19.

## Fall Lines with Michael Pasychny

From Mar. 28-30, Sunshine Village celebrates Easter with a three-day Easter egg hunt with plastic eggs hidden throughout the mountain. The eggs can be turned in at the ski school desk for chocolate eggs.

From today until the May 19 Slush Cup long weekend, the gondola opens at 8 a.m. with all lifts running until 4:30 p.m. and the Fireweed T-bar open till 5 p.m. John Scurfield, vice-president of marketing for Sunshine, says "March and April are the biggest snowfall months of the entire season. With the huge amount of snow that's falling this season, spring is the perfect time to be hitting the long slopes."

If you have that need for skiing fast, on Mar. 28-30, Sunshine will host the Canadian National Speed Skiing race. The run will be located on the Bye Bye Bowl served by the new Continental Divide high-speed quad chair, with the potential to produce speeds in excess of 200 km/h. The fastest speed attained in previous FIS-sanctioned races in Canada was 155 km/h at Big White in Kelowna. Calgarian Cheryl Sandercock, the current female world champion, and Doug Ward, the 1995 Canadian speed skiing champion, will be competing in the field, which also includes an Italian speed skiing team.

While many special events hosted at Silver Star Mountain near Vernon are serious, complex sporting events that present logistical nightmares for organizers, the Dummy Gelunde competition on closing day, Apr. 6, finds its beauty in simplicity:

"You just build a dummy, nail it to skis, launch it down the hill off a big jump and see how high it flies and how big it crashes," says Tim Milne, manager of NATC media and special events.

Fortress Mountain has its own Dummy Downhill Jumping Con-

test, slated for Apr. 12. There are prizes and a few rules. For details, call 264-5825. Over the past week, Fortress has received over 30 cm of new snow with more snow expected, so spring skiing is excellent.

Spring snowboard camps start Mar. 28 at Nakiska and are held over four consecutive days. To register call 591-

7777. Nakiska has first-class grooming and has received 24 cm of the white stuff in the last seven days.

As of press time, Lake Louise has received 406 cm of snow this year with a settled base of 205 cm. Coverage continues to be excellent over the entire mountain for great spring skiing and burgers outside at both lodges.

This is the last Fall Lines for the season—not to mention the last Snowzone—so as I always say, keep 'em turning, get in the last of the spring skiing and we'll see you next season.

## Zeke's Ski Tips

BY COLIN "ZEKE THE SKI FREAK" CATHEA

### • Hula, hockey and skiing

A little hula, a little hockey and a lot of skiing! What do they have in common? Body positions, my friends.

The secret to parallel skiing is turning both of your legs simultaneously. In order to turn both your legs across the hill, you have to separate leg turning from upper-body turning. This detachment of upper and lower body is similar to Hawaiian dancers doing the hula. We want to maintain a stable torso while turning the skis underneath us.

What I'm going to explain next is one of the most important exercises you can practise to maintain proper body position when parallel skiing.

On an easy, well-groomed run, start straight down the hill. Keeping your skis as flat as you can on the snow, flex forward onto the tongues of the boots and rotate your feet beneath you.

As your skis come across the fall line, keep the upper body facing down the hill. Come to a gradual stop by increasing your edge angle. As you stop, check to see if in fact your body is facing down the hill with the skis facing across it. If so, then you directed the skis to both turn at once, with the legs only. This is the same technique that hockey players use to stop on the ice. It is also the correct body position to be in while skiing.

If you're sitting back when you try this exercise, the tails of your skis will drop down the hill first. Keep them square to the fall line.

Practice this again and again in both directions. Concentrate on turning the inside ski as powerfully as the outside. Intermediate skiers tend to let the inside ski lag behind, as most of their turns have been of the snowplow-parallel type.

So let's see you out there the next weekend with your grass skirts and hockey helmets, practicing this important exercise.

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# OILERS WEEK



Wednesday (home)  
Oil 3, Tampa Bay 1

Sunday (home)  
Anaheim 4, Oil 1

Monday (away)  
Oil 5, San Jose 1

RECORD: 34-33-7, second,  
Pacific Division

*This week, Vue press-box fixtures John Turner and Steven Sandor nearly vomited when they heard Les Canadiens are planning on adopting a third jersey. Let's hope the Oilers never resort to this tactic.*

**Topic: Bad at home, good on the road**

**Steve:** The Oil were lucky to beat Tampa Bay last week. They only showed up for about 10 minutes in the third period, but it was enough to beat the hapless Lightning. Then, they stunk up the joint Sunday. Teemu Selanne, Jari Kurri and Paul Kariya totally skated rings around the listless Oilers. Selanne's first period goal was one of the nicest I've seen all year. He took a perfect pass (through two defenders) from Kurri (like Oilers fans have never seen Kurri do that before, huh?), made Curtis Joseph do a swim in the crease and slid the puck neatly into the net. But, the Oilers put in 60 minutes' effort in San Jose and came out with a well-deserved win. Where was the effort when the team was at home? There's less than 10 games on the schedule and the Oil are only five points from missing the playoffs. They've got to go hard every time they hit the ice. They got booed off the ice after the Anaheim game—they deserved it. Kariya was the only person on the ice who made fans feel like they got their money's worth.

**John:** So it wasn't the best effort the Oilers have had this year but the game could have been a lot closer. They were unlucky and two of the goals were deflections. By

the third period they led the Ducks in shots and some wide open nets were either missed or the puck was shot right at the goalie. Enough excuses, though. Every game they play is important if they want to make the playoffs. It might be helpful if the Oilers view their remaining eight games as playoff games.

**Topic: No excuse for kneeing**

**Steve:** During Sunday's game, Oilers defender Bryan Marchment lost a lot of respect from this scribe. I've always thought (and still do) that Marchment's physical presence makes him the most important defenceman in the line-up. But, a *Sports Illustrated* pre-season players' poll named him the dirtiest player in the Western Conference. On Sunday, a steamed Marchment (he had been speared earlier) went after Kariya with a vicious knee attempt. Kariya, luckily, jumped out of the way and Marchment got slashed in the face as payback from the Ducks' Dimitri Mironov (Boris's brother). Marchment knows that it's star players like Kariya that allow him the chance to make hundreds of thousands of dollars playing what basically is a boys' game. By going out and intentionally trying to injure Kariya, he hurts the entire game of hockey. It was a disgrace. Look, I'm not saying you can't hit the star players—just hit them clean, or drop the gloves if you have to. Eric Lindros and Peter Forsberg have been knocked out for extended periods by dirty knee-locks. It's the NHL's worst epidemic.

**John:** I have to admit that I was

busy coughing up a lung at the time and didn't see the hit at all. Maybe Marchment did go after Kariya with a vicious knee attempt, I don't know. I do know that I'm sick of the star players thinking that they're off limits. I'd like to see Boris Mironov line up a player like Kariya skating with his head down and clock him just like he did Dave Gagner last year. Then these players will deserve the ridiculous salaries they earn. I must admit that Senator Alexandre Daigle has gained a great deal of respect by admitting this past week that when he got creamed it was his fault for skating with his head down. There's a real man for you.

**Topic: Sunday matinee**

**Steve:** Look, we all know the folks in Toronto schedule Oilers games for *Hockey Night in Canada* about as often as the Leafs play well—which is hardly ever. Sunday's afternoon game was a total sell-out. Why? Because families have an easier time making it out to afternoon games than night games, which may have junior out past 11 p.m. The Oilers, hopefully, will schedule a lot more afternoon games next season. It's a good idea, considering they hardly have any Saturday night games on national TV. Scheduling sports events in the afternoon is a good plan if you want to sell tickets—and isn't that Mr. Pocklington's goal?

**John:** I find it hard to believe you enjoyed getting up early on a Sunday after a late Saturday night just

*In the Box continued on page 10*

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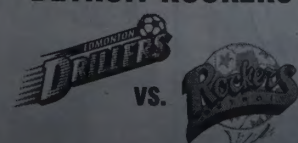
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## Health and Lifestyles

This week marks the inception of Vue's latest section, the Health and Lifestyles page. Our writers and columnists will look at health and lifestyle trends from aerobics to zinc. This week, Artemis Stefano writes about the benefits of vitamin E.

# Vitamin E boosted by medical research

**MEDICINE**  
BY ARTEMIS  
STEFANO

For years many people have consumed vitamin E (tocopherol), believing they gained protection because of vitamin E's antioxidant function.

It turns out mainstream medical research may prove them right.

Three world authorities on antioxidants gave their thoughts based on some of their research: Dr. Lester Packer, professor of molecular and cell biology at the University of California; Dr. William A. Pryor, professor of biochemistry at Louisiana State University; and Dr. Maret G. Traber, associate biochemist in the department of molecular and cell biology at the University of California, Berkeley.

Pryor notes it's interesting and a bit hypocritical that some physicians won't recommend the vitamin but take it themselves. He points out many human and ani-

mal studies show tocopherol's benefits, citing the Bronx Zoo—where an addition of vitamin E to animal diets resulted in a decrease in infectious illnesses and disorders associated with cardiovascular impairment. Pryor now gives his dog vitamin E regularly.

Packer calls vitamin E "nature's master antioxidant molecule" and the main line of defence against free radical damage. In studies he and others have done with both humans and animals, he has found a significant decrease in tissue damage, such as leakage of enzymes from muscles into the blood that normally occurs after strenuous exercise.

A Harvard study involving 120,000 volunteers using vitamin E over four years showed a lower death rate from ischemic heart disease (ischaemia is a reduction of blood flow to a part of the body).

He also points out that the natural or alpha tocopherol is the most potent, as opposed to the gamma form, a synthetic.

Traber cites studies in which equal amounts of both alpha and gamma tocopherol were given to

two study groups. Both groups showed an increase in the amount of vitamin E in the blood after 12 hours—after which the gamma tocopherol started to decrease.

After 72 hours there was a ten-fold difference between the alpha and gamma tocopherol levels. The theory is that the liver recognized the alpha as natural vitamin E and put it back into the blood, but excreted the gamma vitamin E in the bile.

The recommended dosages vary from a safe 200 I.U. per day to 1200-1800 I.U., depending on the age and therapeutic application.

Caution is warranted when using high dosages. In large doses vitamin E can make blood-thinning medications more effective, interfering with and/or nullifying coagulating agents. Large doses may also inadvertently lower blood glucose levels in insulin-dependent diabetics.

### In The Box

*continued from page 9*

to go to a hockey game and see the Oilers lose!

#### Topic: Golf stinks

Steve: The Oilers have a weird schedule this week. Monday, they played the Sharks in California. They don't play again until Friday—away to the Sharks. Then, they play in Phoenix Saturday, a huge conference match-up with the

Coyotes, who the Oilers are in a neck-and-neck battle for fourth place (and home-ice advantage in the first round of the playoffs) with. So, what are the Oilers doing with their time-off? They're having a golf tourney in Pebble Beach. Must be nice! Conn Smythe must be rolling in his grave. There's plenty of time to play golf in the off-season. Does this really help the team stay focussed? Especially in this critical playoff stretch drive, when every point is crucial? The team should practice and work hard, not lounge on some golf course. Or is that the message the team is trying to send out to its fans, that it would rather be playing golf than hockey?

John: If the Oilers aren't careful they'll be playing a lot of golf in another two weeks. I agree that at this time of the year they should be concentrating on hockey. I don't have a problem with them taking a night off with the practices but they shouldn't be allowed to have a good time. Curfew should be earlier than 11:30 p.m. as well. Bad things can start happening as soon it turns dark outside. Keep those boys focussed and locked up in their hotel rooms.



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# Non-pioneer Clarke returns to literary forefront

## BOOKS

BY STEVEN SANDOR

Austin Clarke is a true storyteller; he never answers an interviewer's question directly. Instead, he chooses to meander slowly to the questioner's chosen destination. When asked why he chose to live in Canada, he tells childhood stories of his native Barbados with so much vivid detail, you'd think they'd only happened the day before.

He arrives for the interview meticulously on time. Neatly attired in traditional white shirt, black tie and jacket, he first pulls out his trademark pipe and begins to pat down the tobacco in a very workmanlike fashion. It's a pose he doesn't pull out of for almost two hours.

An unapologetic Conservative supporter, Clarke, Canada's first true recorder of the Black experience, returns to novel-writing with *The Origin of Waves*. Clarke hadn't produced a novel in 11 years. Why? He took a patronage appointment from the Tories and sat on the Immigration and Refugee Board, hearing stories of isolation and sorrow.

"I was wallowing at the public trough," Clarke admits candidly. "I'm a member of the Conservative Party. I ran in 1977. It was my reward for working on the political campaigns. I worked for (former Ontario Tory leader) Larry Grossman and I'm good friends with (former Ontario solicitor-general) Roy McMurtry. The Liberals like to be prima-donnish about it, but it is obvious that governments appoint people to do their work. All parties do it."

*The Origin of Waves* is a story of two Barbadian emigres who meet by chance on Toronto's Yonge Street four decades after last parting. Tim and John spend the rest of the day at bar catching up, describing their lives as two strangers would; carefully, giving away only small slices at a time. Slowly, the two tell their stories until an alcohol-laden catharsis is reached.

"It's about the consequences of vulnerability," explains Clarke as he puffs merrily on his pipe. "The information transfer—how will it

or will it not be used by the other person involved in the transfer? Will it be used in an embarrassing way? The truth can set you free, but it can also incarcerate you."

Clarke, the son of a poor washerwoman, used his brains to get into Combermere and Harrison College, the two most elite schools in Barbados. Eventually, he studied poly-sci at the University of Toronto and settled in Canada's largest city. In 1964, he published *The Survivors of the Crossing*, which entrenched him as the first black Canadian author to be taken seriously by the literary elite. A year later, the work *Amongst Thistles and Thorns* established him as one of our nation's top writers.

But don't call him a pioneer. "I don't consider myself a pioneer at all," says Clarke. "I started writing when there was no other

the plane and moved to Toronto," he remembers.

"I have always been lazy and a bit fussy about dirt underneath my fingernails. The dirt under my fingernails right now is from fixing my pipe with my fingernails rather than bringing my tamper. When I was young, knowing my heritage, the thought of physical sweat had become repulsive to me."

When he was young, all he knew of Canada was the wrapped Canuck apples he would get for Christmas from his mother.

"We'd get Canadian apples and it was wrapped in tissue paper. It was so important that we had to be told when to eat it. I would watch and watch the blasted apple until I was told it was OK to eat it. Then, I would walk around the neighborhood with it, to show it off."

His first contact with an actual

**"I don't consider myself a pioneer at all. I started writing when there was no other West Indian doing it. Saying that I'm a pioneer suggests I had a deliberate motive. I didn't. I just did it first."**

**—Austin Clarke,  
on his non-pioneer self-image**

West Indian doing it. Saying that I'm a pioneer suggests I had a deliberate motive. I didn't. I just did it first. What many writers accept I think is a grave mistake—once you've been put on a pedestal, you can be shot off anytime. To be called a pioneer assumes a certain arrogance, that you are still being used as a moral guide for other writers from your part of the world."

Growing up in a poor household, Clarke was lucky to have two finely starched dress shirts to choose from. He also knew that he never wanted to have a manual-labor job, so he excelled at school. He eventually was accepted to study at McGill University in Montréal.

"I decided that I was going to go to McGill, changed my mind on

real-life Canadian occurred when he was a school Master, just after leaving Harrison. Alan Wells, an Edmontonian, had been hired to teach in Barbados. Instead of wearing the stuffy three-piece black suit required of all masters, Wells came into the school dressed in sandals. After all, it reaches 90 F during the day...

"Into our stuffy atmosphere, he brought freshness," says Clarke.

Soon, Wells convinced Clarke to move to Canada. The only barrier? Clarke had to locate a coat, as none could be found on the island. He eventually tracked down a seaman and bought a winter jacket off of him—it lasted the poor writer six years after he reached our northern clime.

Even though Clarke is fiercely

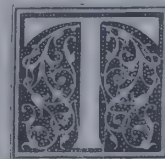
proud of his West Indian heritage, he considers himself a full-fledged Canadian. Even during our cold winters, he finds that, with every passing year, he pines less and less for his island home.

"Is home where you were born or where you were fashioned into a man? The longer you stay away, the fact that you can do it, means that you have made peace with this new country."

Despite Clarke's claims, he is an influence on a generation of West Indian writers. And, if he chooses to visit his former home, he should bring an extra coat—maybe a young apprentice will wish to use it.

**Austin Clarke  
The Origin of Waves  
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# Black author celebrates history

BOOKS

BY KEN  
HILSON

ReVUE

Last week, first-time novelist Mairuth Sarsfield came through Edmonton with a purpose. Along with Austin Clarke and Cecil Foster, she was a part of Canadian Griots in Concert, which focused attention on Black Canadian novelists. Her goal in Edmonton was to educate, enlighten and get a few laughs.

"If we were telling stories of King Arthur we would be bards," says Sarsfield. "If you were telling stories from Europe, you're a troubadour and if you're telling stories from an African tradition, you're a griot. However if you're a modern griot you write it down."

Born in Montréal, she toiled at many jobs before becoming a novelist. Her duties have ranged from copywriting, scripting for television and film, serving on the Board of Directors for The Canadian Broadcasting Corporation and as Associate Director Information for the United Nations Environment Program in Nairobi, Kenya.

In 1970 Chatelaine published her first and only short story, *African Summer*. Although she moved away from prose to other interests, Sarsfield still kept in touch with her history. From reading numerous books to conducting hundreds of interviews with people, Sarsfield nurtured her awareness of her past and culture.

In an hour-long interview, Sarsfield touched on more aspects of Canadian history than most grade A students learn throughout high school. It's this knowledge which serves as the foundation for *No Crystal Stair*, her first novel. Set in Montréal during the '40s it follows the lives of a single mother and her children. It chronicles both the warmth of the period and the racism blacks were subjected to.

"The war gave us all a common denominator," says Sarsfield. "It was a time of change when people in those communities recognized the changes. They were enchanting times for Canada. We were beginning to become ourselves."

The book serves as a historical eye-opener to people of all cultures. The atmosphere of Montréal during

the war is given to readers both to enjoy and to learn from.

"I realize it's not a great literary tome," says Sarsfield. "I'm not Thomas Mann or Faulkner but I have a feeling that people who have no vested interest, people who aren't black, are able to be connected and have a chuckle."

Sarsfield finds the past very important. It surprises her how many people don't know their backgrounds or understand the culture from which they come. But she understands how it can happen. In a few instances during the interview she chastises teachers for allowing history to remain a dead and lifeless subject.

"I cannot understand when teachers are so jaded and say children aren't interested in history," says Sarsfield. "Teachers have to gain the interests of the students."

"It's books like this which put flesh and blood, passion and tears, courage and cowardice on incidents. For that reason I think more teachers and historians should look for books like this. Ones which rejuvenate the incidents and take the jadedness out."

The irony of racism during the time period surprises Sarsfield. She recounts a story of a black couple in Montréal who tried to rent a place near the college. At one place a person with a thick accent said, "We don't rent to niggers." The potential renter looked at the person's arm and noticed tattooed serial numbers on the arm—sign of internment at a concentration camp.

"I think people who practiced it didn't realize how bitter they were and how they had double standards," says Sarsfield. "These people also have involuntary double standards on their country. They think Canadians couldn't do certain things."

The key to Sarsfield is pride. Despite her self confidence, when *No Crystal Stair* went into a second print she felt a moment of uncertainty.

"It was always my dream to sell out my book but it's terrifying because if they're not in the book store then people may never ask for it again," says Sarsfield. ●

**Mairuth Sarsfield**  
***No Crystal Stair***  
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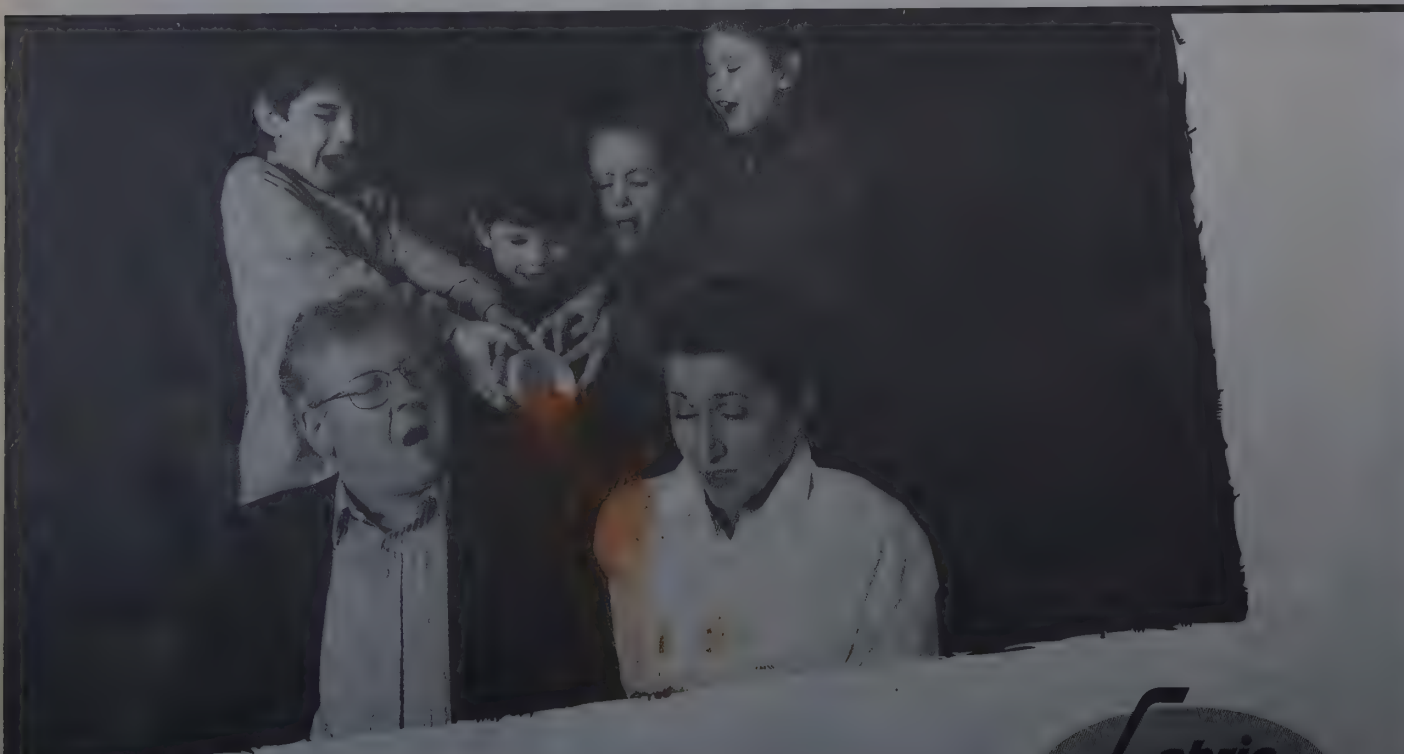
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# Tight fits define street smart

## FASHION

BY RYAN GREENWOOD

Street fashion has always left some people wondering "who really wears this stuff?"

Today the style-smart are found on the street—and they define what's in and what's out

The young have chosen a retro influence for spring's street chic.

Louise Dirks from Gravity Pope explains, "There is a lot of variety in street wear this spring, but a lot of what we're seeing is very retroactive."

Ultra-hip lines like Diesel play up the '70s super-cool hypercat look. Or the bright, psychedelic print halter dresses, which look like they fell right off a 1979 *Vogue* cover.

Lime green and toned-down royal blue are signature colors. Orange and red are also strong brights for spring.

A body-conscious fit is extremely important. Hipster pants are tight around the thigh and provide room for boots near the bottom. The knit sweater-dress which clings to the bust and hips might end up wearing you if you don't have the right figure type.

"The streetwear is very body-conscious. It's tighter than ever before—even tighter than what we were seeing in the late '70s," says Dirks.

Teenagers everywhere are thanking designers for the stretch element, which is incorporated into a lot of streetwear. Also, the people buying this stuff have never seen it before, except on TBS Superstation reruns of *Wonder Woman*.



Model: Sarah B, Mode Models; Makeup: Shane Bodie; Fashion: Gravity Pope.



If you suffered through polyester the first time, you might be more than a little reluctant to go back. There is no doubt this is for the young—or at least for someone with an attitude.

And a really good booty, let's not forget that.

# What do you find erotic?

## NEWS

BY KERRY LELAND

An audience of about 400 people found the S&M fashion show *Dark Romance—An Erotic Fashion Experience* at Public Domain to be the centre of their sensual interests Mar. 22.

While the audience arrived expecting something different (mainly the revealing and enticing S&M fashions), they soon discovered that this was not the standard fashion show with the numerous gorgeous make-up models strutting up and down a walkway, bored by their adoring public.

Rather, this erotic fashion show consisted of entertainment and imagination.

Yes, the show featured S&M clothing, erotic lingerie and romantic fashions from clothiers in Edmonton, Red Deer and Calgary. Yes, gorgeous women, men and sex were abound on stage. But how often do you find eight men on stage in short go-go dresses with a dominatrix keeping the beat to the Can-Can? Have you ever seen the twist through the eyes of Heavenly Nights designers with a bit of Vegas flash?

This along with the jig, the jive and ballroom dancing provided some extra flash to an already intriguing show thanks to the talents of dance choreographers Natasha Yung and Theresa Wanf as well as an energetic cast who seemed to enjoy themselves as much as the audience did.

Edmonton audiences are finding this is not out of the ordinary for Syghtscream Productions.

Last spring, Syghtscream produced the 1996 *DIVA FETISH* at

the People's Pub. Many faces in this year's audience were familiar to the Syghtscream Productions team. Voyeurs at this year's show were not disappointed.

"We wrap them up in marvelous garments and hand you but a few examples of what a healthy imagination is capable of," stated co-producer and director Brett Manlyuk during the show's agenda.

This year's show still had the sultry dance scenes, the large amounts of leather, chains, whips and sexual intrigue without be-

coming overwhelming or insulting to Syghtscream Production's demanding audience.

Of course a Syghtscream production would not be complete without trying something new, hence a swordfight. Sword choreographer Rory Crockford and his two young actors presented an interesting display during the show.

While the action was a bit slow, it may be due to the near miss the crew had earlier that day as indicated by the small scar one of the two swordsmen bore during the show.

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# Music Notes

BROUGHT TO YOU BY GARY MCGOWAN

West coast punk moves inland Thursday night when **Public Domain** plays host to **Alley Boys**. The San Francisco band will crank it up on a three-band bill at the somewhat more "live active" PD on the first night of the long weekend. **Las Vegas Cryptkeepers** (despite the name, they're from Edmonton) will supply sonic contrast for the evening with their somewhat slicker brand of rock. Finally, an intriguingly-named band called **Mr. Bismol** will open the night. I don't know anything about them, but the name has its moments. On this bill it's probably a safe bet they're not a folk act.

Some bands start musical movements, but this band was responsible for launching a whole darned record label. **Tristan Psionic** is the group around which Hamilton, Ont.'s **Sonic Unyon** records took shape. The label has done so well it has received the independent label of the year award at the 1995 Canadian Music Industry Awards in Toronto—and if anything from Hamilton can win an award in Toronto, it must be doing something right. But you're not going to **Rebar** Thursday for an accounting seminar—you're going to hear music. **Tristan Psionic** will be making their first appearance in Edmonton in a year and the dark, brooding sonics that made them indie champs throughout the land will be served up for your listening and dancing pleasure. Not to be outdone in the dark-and-brooding department, Calgary's **Primrods** are also on the bill. The lads recently inked a deal with **Geffen Records**, so expect the world to beat a path to their door in short order.

If it's old-fashioned sweetness and light you want, then the **John Walter Museum** is the spot Thursday through Saturday this week. The oldest home in Edmonton plays host to the **Springtime Serenade**, which

features **Terry McDade** on Celtic harp, **Jeremiah McDade** on tin whistle and **Shannon Johnson** on fiddle. A century ago, the economics of touring were obviously different, since the Walter home seats only 30 people for each performance. Clearly, concession revenue was even then an important consideration, because they'll be serving hot apple cider during the show. And in a small, all-wood building, the acoustics will probably beat any of those modern concrete structures. Reservations are suggested. Make a call at 496-1966 if you want to go.

The **Sidetrack** takes on a positively alternative feel Friday night as the club hosts three bands from various points on the map. Edmonton's **Blue Locutus** will match their growing reputation for '90s funk against the sample-heavy sounds of Seattle's **Silly Rabbit**. The ever-so-slightly ska-inflected music of Victoria's **Bonafide** round out the evening. 'Track patrons may be forgiven for wondering if they've wandered into Public Domain by mistake that evening. Don't worry—the lack of combat netting will be your first clue.

**Silly Rabbit** appear at the 'Track on Friday on their way to Jasper for the **Snowboard Music Festival** that goes down at the **Jasper Activity Centre** Saturday night. In sync with Alberta Tourism, dreams of our Rockies as an international party destination, the Rabbit will be joined by Bronx funk monsters **24-7 Spyz**. E-town's own **L.A.M.S.**, who have just released the party-ready **We Want Your Beer** disc, open the night. Closing the evening is Calgary's **Chixdiggit**. The Chix have been dropped by ultra-hip **Sub Pop** records for reasons unknown. When in doubt in the music business, just say "creative differences." With or without a label, they still put on one of the better live shows in the land and, since the show is paired with the

**New Ground Marmot Sno Board Classic**, the Easter Weekend in Jasper is turning into a boarders' paradise.

If you're staying within the confines of the city through Easter, there is no shortage of gigs. In fact, these aren't just any gigs—these are CD Release Party gigs. They may not have signed with Geffen, but **Forbidden Dimension** are one of the best punk acts in Calgary. Obviously, they love Edmonton too, because they've decided to hold a release party for their new CD at **Rebar** Saturday night. One of the quirkier acts on the Calgary scene will hold down the support slot. If you haven't seen them yet, get set for the **Von Zippers**. The lads favor various bits of First World War German army paraphernalia in their onstage costuming, particularly those spiked-top helmets. On that basis, moshing may not be advisable at the gig. One bad flip and presto, you're a keebob!

**Red's** in West Edmonton Mall continues to dabble with name acts on a Sunday night. Following last week's appearance by country guy **Duane Steele**, the monster entertainment emporium will turn to smooth R&B and host the **Earthtones**. This may be all the proof needed that there are absolutely no Calgary acts actually left in that city this weekend. But of course—why wouldn't they want to be in Edmonton?

Finally, teenage hearts are a-flutter throughout the Metro as the **Backstreet Boys** hit the (help me get used to this) **Shaw Conference Centre** on Wednesday. Just as the memory of **New Kids On the Block** had faded from the collective unconscious, the Boys rolled up the charts with their song "No Diggity" earlier this year. Their "grab the cash while it lasts" tour lands in Edmonton Wednesday. Hope they keep more of it than **NKOTB** did.

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## MUSIC

# Camrose's Rake gathers steam with help from veterans

ROCK  
BY T.C.  
SHAW

PreVIEW

**L**ots of bands complain, with some justification, about the physical difficulties of being based in Edmonton.

They cite the sheer distance between ol' River City and practically Anywhere Else as a major deterrent to a full-time career as a performing group. If this is a valid point then consider Rake, who face the ultimate disadvantage of looking at Edmonton as a *bigger* market.

Arguably the biggest thing in Camrose, the four-piece (guitarist Jode Terry, singer Allan Piller, bassist Chris Verbisky and drummer Robin Ecklund) have so far been able to perform with a variety of acts (Jar, Nickelback, Zuckerbaby among others) on an enviable number of stages, with a relatively small number of live shows (something like 20) under their collective belts. Part of their drawing card is Piller's previous visibility as a member of a popular Camrose cover band.

What the band is interested in these days is writing its own material. Terry is, so far, the most prolific writer in the group, having

penned every track on its new disc.

"We were a 50/50 cover band, makin' money in the small towns around us," says Terry. "And then I started writing. It's a lot more rewarding. I'd rather fall on my face with my own stuff than be the big hero doing the right cover."

The band has only been around for one-and-a-half years, but is set to release its debut disc within the week. Terry is aware that the band has been lucky. "I know there are bands who've been at it for a lot longer."

Since they're learning as they go, the members of Rake have interesting ideas about different aspects of conducting themselves as a recording act. They aren't fussy about where they get their inspiration—the band's name arose from a typo on a Calgary flybill. Billed as Thrown Broken, the name somehow got reduced to the much shorter "Bone." Immediately, it became apparent that a short name had its advantages.

"We were walking down some street in Calgary and it was the only thing we could see on the poster: 'Bone.' We could see it from across the street," says Terry.

Between the four members, the sounds they listen to range from Piller's main (and obvious) influences,

"classic rock" stuff like the Rolling Stones and Led Zeppelin to newer, heavier music like Slayer, Metallica and Tool. This accounts for the radical difference between a melodic track like "This Is You" and a more hard-hitting tune like "Unself Aware" or the trippy "V.C.V."

The effect of hanging with so many hard rockin' acts has rubbed off on the band members. According to Terry, listening to the advice of more experienced bands (as well as what they learned from producer, Nickelback's Chad Kroeger) taught them a lot more about how to "trim the fat off a song," to make it more immediate.

Rake should be able to hit the road in style this summer, as it is about to take ownership of a HandyVan, conveniently being sold off by the City of Camrose. Terry jokes about the very real possibility of being flagged down by groups of nearsighted area seniors, but maybe this summer—if a little more luck comes its way—Rake will be parking in handicapped zones far from the turf in central Alberta.

Let's face it, they've really got no choice but to leave home. ●

**Rake**  
The Rev  
Mar. 29

# Simpson's understated style comes through on live disc

BLUES

BY AMIN FOREMAN

PreVIEW

**O**n the cover of Martin Simpson's new *Live* CD is a photo of a folk and blues guitarist, standing on a stage in an immense auditorium.

Above his head is an ornate chandelier and behind him is a giant pipe organ. He stands in front of the microphone, holding his guitar and wearing just simple black jeans and a black muscle shirt.

It is an image that, like his music, makes a statement of simplicity and power.

The photograph was taken in the Holywell Music Room at Oxford—a room created specifically for music and where *Live* was recorded in late 1994.

On *Live* Simpson draws from his repertoire of traditional English ballads, contemporary folk and some blues. All the songs retain that magical energy found in his live performances.

Simpson fans will be delighted with *Live*. His voice

has gained depth and mellowed in the past few years—even his always-superb guitar-playing has improved with age.

Even compared to his well-received *Band of Angels* CD, released in 1996 (a collaborative effort of Simpson, his wife Jessica Ruby Simpson and their ensemble Band of Angels), *Live* has a more intelligent, sophisticated sound. He's lost some of the country twang in his earlier work, for which we cannot be too grateful.

Simpson will be celebrating the release of *Live* at the City Media Club Mar. 28. Simpson has played with many of the greats from the English folk music scene—he spent the '70s playing with groups like the Albion Band, Steeleye Span and Richard Thompson, later touring with June Tabor—so he has a vast repertoire from which to draw for this concert.

**Martin Simpson**  
City Media Club  
Mar. 28

# Ammar changes focus after bus wreck

ROCK  
BY NICH  
ILICIN

PreVIEW

Ammar. "It was, 'Do I want to die doing covers or do I want to die playing original material?'"

"I was always frustrated as a songwriter because I had so much to say but I didn't feel I was getting fulfilled."

Recently, Ammar released a self-titled debut. The 13 tracks reflect the era he grew up in. The subtle melodies paired with heavy riffs bring comparisons to Don Henley.

He finds comparisons a compliment and strives to being both a player and a writer. Although he first picked up a guitar in order to conquer the instrument, Ammar eventually discovered the

role it played in his life.

"When I was a kid I wanted to be the best guitarist in the world," says Ammar. "Eventually, you find out they're so much involved. Now I'm really into singer/songwriters."

For his attack on the music world, Ammar founded his own label. Although used to the goings-on of the industry, he finds being a performer, running a label and being his own manager a little daunting. He recounts handling more phone calls nowadays than most operators go through.

**Mykal Ammar**  
Corkscrew  
Mar. 29

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# Calgary's Earthtones pass a bigger hat

R & B/SOUL **PreVUE**  
BY KEN ILICISIN

A few years ago, one could see the Earth-tones performing free outdoor gigs at the Fringe.

Now, the Calgary band's concerts are a little higher in profile.

The band has gone from pass-the-hat affairs to singing the national anthem at a Calgary Flames game, recording at Prince's Paisley Park Studio and sitting at the Junos.

Started as a five-piece a capella outfit, the band has switched over to soul and R&B. When two founding members left, the group knew it had gone as far with a capella as possible.

Now Scott Henderson, Tim Mason, Dana Crawford, Chris Liscano and Jesiah sing five part harmonies while hired guns make the sweet sounds behind them.

It's a format which leads to a little confusion. Organizing nine people for tours and three auditions a week is no mean feat. Also, the stage logistics can get a little crazy.

"It's pretty chaotic sometimes but it actually comes together when we do our shows," says Liscano. "The band doesn't take up that much space and they stick to the back half of the stage."

Although local touring in the last year has been limited, the Earthtones did a tour of Taiwan in 1996. Playing crowds ranging from 500 to 2,000, the group hit a series of colleges and universities across Taiwan.

"What we talked about after we left was the amount of people and how gracious they are," says Liscano. "They're very nice and they respond well to western culture."

Fulfilling a dream held by any Canadian boy was the Feb. 15, 1997 performance in the Saddledome. If one doesn't get to play hockey, then being on the ice to sing the national anthem is the next best thing.

They performed a version of the song which they arranged last year for Canada Day—*O Canada* à la five part harmony.

All the excitement follows the release of the band's third album *Blindfolded & Ready*. They recorded some of the album in Calgary. The quintet also travelled to Chanhassen, Minn. and Beverly Hills to work with Kirk Johnson (member of New Power Generation) and Giorgio Moroder (Janet Jackson, David Bowie) respectively.

Amidst the glitz and glam of Beverly Hills, the Earthtones found a man who didn't comply with attitudes of the rich and famous.

"He was the most down-to-earth man," says Liscano. "After all his success he would talk to us and offer up little hints in the music biz."

After two trips to the Junos, in '95 and '96, the group hasn't won yet. Although disappointed, the Earthtones do see a highly positive aspect about who took home the award.

"When Deborah Cox won the award, this is where R & B started

"When Deborah Cox won the award, this is where R & B started becoming R & B. In the past, bands who have won the award weren't as established and were more pop than R & B."

—The Earthtones' Chris Liscano on the positive aspects of not winning a Juno

becoming R & B. In the past, bands who have won the award weren't as established and were more pop than R & B," says Liscano.

Despite all the glamor and recognition, the Earthtones keep a spirit reminiscent of a band that just started out. Even hearing a song on the radio (the band has had four Top 40 hits) is still an

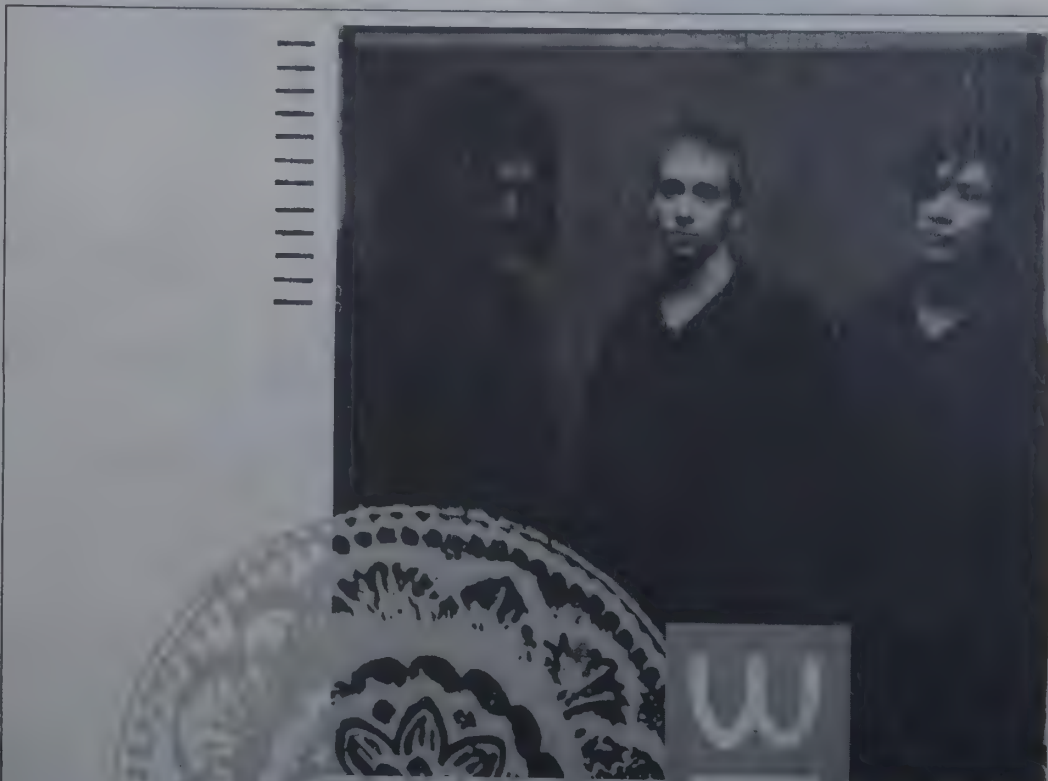
event

"It's kind of unexplainable," says Liscano. "It's almost like it's a blessing from God. Every time I hear us I ask everyone in the room to be quiet and I turn it up a little. It's still a shock."

The Earthtones  
Feb 6  
Mar. 30

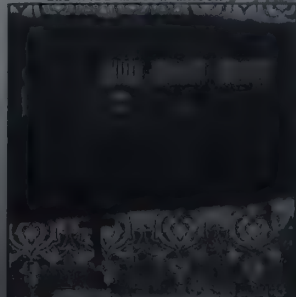


The Earthtones: gettin' noticed outside of Cowntown.



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## MUSIC

# Celtic music creates a Tempest of a trend

## FOLK ROCK

BY ROY FISHER

## PreVIEW

**L**ief Sorbye, the driving force behind Tempest, knows his roots like very few other Celtic rockers—from rock n' roll to folk music and back.

On the rock side: while he was born and raised in Oslo, Sorbye grew up with the folk rock of Great Britain and the United States.

On the folk side: disenchanted with the movement towards commercial rock, Sorbye (having moved to the United States in 1979) hooked up with Golden Bough—a California acoustic folk band renowned for its precise approach to traditional music—their marriage lasted eight years.

During those Golden years, he began to yearn for his more electronic youth, but Golden Bough didn't like the idea of adding (say) electric bass to Tam Lin.

"I always liked adding electric bass, drums and so on to traditional music," says Sorbye. "Adding a backbeat makes it very infectious. And playing traditional tunes means you don't have to fall into a fad—it's timeless music, for both kids and grannies. The broad appeal is its strength."

Sorbye notes that this broad appeal seems to have caught on particularly well in Canada.

"I heard Captain Tractor in Portland a couple of years ago," he says. "There's that whole scene of Canadian Celtic rock. Doing festivals and working with bands, I'd say the scene is similar to that elsewhere, but with a distinct Canadian flavor—like the music out of the Maritimes."

"Canadian Celtic rock has, off the top of my head, a happy, polka-ish post-punk sound—energetic, very upbeat. It's party rock." You can expect a somewhat different sound from Tempest.

Says Sorbye: "Tempest has its own sounds, with some Scandinavian and Norwegian roots incorporated into it. That's what makes us different from others in the same style."

Sorbye has an immense amount of respect for the traditional music he electrifies—he just doesn't see why you absolutely must play 200-year-old music on pipes.

"If they had electric guitars, they would have used them."

Some of Sorbye's earliest musical years were spent busking in Europe, something he believes is another traditional-meets-modern phenomenon.

"Busking is closest to the Bardic tradition: free roaming from town to town, making just enough money to carry on, playing harps, carrying news, playing tunes—anything to get put up for

a few days. It's always been part of that tradition."

Still, says Sorbye, he's had a few grumbles from purists in the past. "Seven or eight years ago in the United States, purists were really reacting to Tempest. 'You should play it the way it was supposed to.' It was never like that in Canada—Canadians are more open. In the United States, acts are more acoustic; things are stricter. But Celtic rock has now caught on in the States, too."

"Music is about breaking barriers. It's the language that starts when words stop... The planet is getting smaller with communication technology, like the Internet, at an all-time high. There's more awareness of other cultures—and people are benefiting it. There's a growing taste for ethnic music."

He still does work with Golden Bough now and then, doing concerts and recording bonus tracks on its albums. But he's firmly entrenched with his own projects and it's something he thinks he can do for quite a long time.

"Rap and techno don't have much longevity," he says. "But there's always a sustained interest in Celtic music."

**Tempest**  
**Sidetrack Café**  
**Apr. 3**

# Craig becomes a computer freak

## POP/ROCK

BY ANDREW LAGNEY

**H**ot on the heels of the release of her most recent album, *Miss Rocket*, Hamilton chanteuse Sara Craig sauntered into the palatial lobby of *Vue Weekly*.

Dressed in an ankle-length, burgundy satin skirt and blouse, she looked less glamorous and more human than her album cover art would let on. Her build could be described as slender. The body of a dancer, perhaps?

"I love being asked that question," said a flattered Craig. "Cool! Whadda guy, whadda guy," she said to this flattered scribe. "I am a trained dancer and I've dabbled in choreography. It's not like a Kate Bush sort of thing. She uses dance in her show way more than I do. I don't want to discredit full-fledged dancers who have trained very hard. I'm not in that category."

In describing the sound of *Miss Rocket*, Craig used adjectives like "dreamy," "surreal" and "child-like." In hearing the ethereal tones of the disc, it is hard to argue.

"But I also really want people to know what I'm singing about," said Craig. "Like a David Lynch movie: it's way out there, but you still get it. Lynch doesn't try to lose you. He wants you to be a part of the journey."

One of the stand-out tracks on *Miss Rocket* is "Pushing You Away" a song that, *prima facie*, seems to be about the fear of being vulnerable.

"I never 'intend' anything. I'm not one of these people who can actually plan what they're going to write about. The song—the germ of the idea came to me in 1989 or '90—came to me first as a title and melody. That's six years ago. I'm a different person. I have a whole different take on the song since the first time I wrote it. It's about dating

someone whom you *really* like. And it's like, 'God! I don't want to go through the ordeal of that first kiss. It could be so awkward. What if they don't want to kiss back?'"

When perusing the liner notes to *Miss Rocket*, one may be more than a bit astonished to read Chris Tsangerides listed as the project's producer. Tsangerides, as you may or may not know, got his start in the music biz by helming the dials for Judas Priest—a band as far removed from Craig as one can get.

"That's what he's like," said Craig. "I'm very history-illiterate when it comes to who produced what, but his work with Concrete Blonde and the (Tragically) Hip was what made me sit up and take notice of his work. I've heard stories of Concrete Blonde being thrilled about Tsangerides agreeing to work with them because of his work with Judas Priest. They loved the fact that you can hear specific instruments in all of the mayhem. Down the road, someone will ask him to work with them because of something that he did with me. He's very approachable. He's really a cool guy."

Included on the album is a special multi-media track (compatible for Mac and Windows 3.1). "It's a collaboration with a whole different group of people totally separate from music," said Craig, who admitted this exercise forced her to up her "computer geek" quotient.

"It was the record company's idea, but it's very me. My only concern was that it might have reflected an inappropriate Sara Craig. That critics would hone in on someone else's interpretation of Sara Craig instead of focussing on the music, which—to me—is way more important."

The end result pleases the artist to no end.

"It's like finding a piece of candy under your pillow. It's intimate. It's like looking at my scrapbook. It's really quite pretty."



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# Klein curls up to Pinkerton role

## OPERA

BY DONNA  
HITTLE

Adam Klein, singer in the recent Edmonton Opera production of Giacomo Puccini's *Madama Butterfly*, sat glued attentively to the Canadian Labatt's Brier Curling finals on the TV set.

"I love Canadian curling," the native New Yorker said enthusiastically, showing me his newly-purchased Canadian curling pants, slider, broom and shoes. "The Canadians have been so warm and friendly and have graciously taught me the intricate rules and techniques of curling. I have played seven times in the past two weeks with four real games—including one church bonspiel."

Proudly, he showed off his recycled curling trophy for the furthest-away curler. "I'm going home to find property near a curling rink and start practicing for the Brier."

Klein started singing at four, as a boy soprano with the Metropolitan Opera. As a spinto-tenor he performed such roles as Pinkerton (*Madama Butterfly*) with the Dallas Opera, Don Jose (*Carmen*) and Cavaradossi (*Tosca*) with the New York City Opera, the Duke of Mantua (*Rigoletto*) with the Central City Opera, Tamino (*The Magic Flute*) with the Portland Opera, Alfredo (*La Traviata*) with the Opera Theatre of Connecticut and was one of the soloists in *3 Tenors! The Next Generation* with the West Virginia Symphony Orchestra.

Equally at home on the concert stage, Klein has performed at Carnegie Hall, Weill Recital Hall, the Cal Arts Festival, the Teatro de los Heroes in Chihuahua, Mexico, the Inventionen Festival in Berlin, the Festival D'Automne in Paris and with the Brooklyn Academy of Music.

"I love playing the scoundrel parts of Pinkerton, the Duke of Mantua and Don Jose," said Klein. "Pinkerton, the American naval lieutenant who breaks Butterfly's heart, is one of my favorite sing-



The sailor Pinkerton is one of Adam Klein's favorite roles.

ing challenges. You can't really think of yourself as being evil

"I want to warn women about these men and I want to help men become aware of the 'Pinkerton Complex' in themselves. Pinkerton doesn't really believe he has done anything wrong. Through my character I want men to see their own potentially selfish and insensitive natures."

Klein has a sincerity of purpose and a great truthfulness quite rare for opera performers. Perfection for him lies not only in vocal prowess, but also in acting ability.

Said Klein, "I would like to be remembered as a singer who took the theatrical side of opera as seriously as the musical side. I want to be known as a singer who respected the wishes of the composer before all other considerations.

Many original pieces don't get performed in opera simply because the singers cannot handle the difficulty of the parts."

Klein notes that singers are now being advised to "shape up." He believes this results partly from fitness-conscious movements in society and televised Opera productions

We are not in the age of the fat opera singer anymore, who just stands stiffly and sings on stage. Times are changing."

According to Klein, North American Opera audiences have increased substantially due to surtitles which make it possible to sing an Opera in its original language and allow the audience to understand the action. Singers have added acting techniques to make the art more enjoyable and believable for modern-day audiences

As he quietly slipped on one of his many pairs of Birkenstocks, Klein thought tentatively about what he might have changed about his singing career.

"I would have spent more time perfecting my craft before auditioning. If you jump out too early, you will not be taken seriously by those in power. I would have developed a heightened sense of self-criticism."

He also suggested that parents should not push their kids and that kids should try not to grow up too fast

And, said Klein, "My last pearl of wisdom is to vote for politicians who advocate funding for education in the Arts and Sciences."

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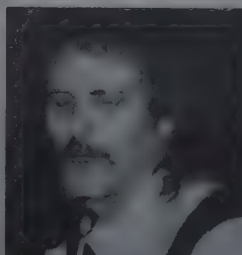
Memorable school experience:

The very first time I sang in front of anybody. It happened in Grade 3 when I was eight years old. I sang "Crocodile Rock" at a school assembly.

Most creative time of the day:

Late evening.

Humbling experience: When I was younger my parents split up. My mom was seeing this other guy and eventually they got married. But I kept saying "You'll never be my dad" and other stuff to him. I'd take those years back if I could. She got cancer and he was really there for her when



Kevin Girard.

she was undergoing treatment for it. He really helped her and I totally respect him for that.

Gig from Hell. It was in Olds, Alta. We were playing an outdoor show. It rained just before the show. The sound guy had the soundboard set up in a truck and had run the cables through a big puddle of water. The sound just wasn't happening at all. There was terrible feedback and everything was phasing. You'd think that any sound man would know that water and electricity don't mix.



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The horror, the horror! Forbidden Dimension aren't the kind of guys you'd bring home to mom.

## Forbidden Dimension

HORROR  
ROCK

PreVUE

BY KEN ILCISIN

**R**ampant chainsaws and severed heads aren't terrifying. Horror comes not from a bludgeoning of the senses but a realm more sublime. It's not a knife in the groin that makes one tremble, but the emotion brought about from a sinister gaze, an unwelcome presence in the room or even the thought of going to work in the morning.

At least that's how Jackson Phibes, frontman and founder of long standing horror-rock band Forbidden Dimension, sees it. After nine years and three albums—the latest, *Widow's Walk*, comes out this month—horror is far more than just shock value.

Carl Pagan (bass) finds horror to be a dependent on the individual.

"I think everybody's concept is different," says Pagan. "Anything which would twist you personally and raise the hair on your neck."

"It's more of a mood thing," says Phibes from his Calgary home. "It's kind of weird because what I'm using as a medium doesn't necessarily suit it. I'm trying to put across a horror mood in song and certainly not that in-your-face assault on your senses which some

bands go for. There's a difference between horror rock and horrible rock."

Phibes' inspiration came at an early age. He grew up in Toronto amidst a popularity wave of grind-house theatre. Although Phibes wasn't old enough to see the movies, he clipped out the ads. The addiction carried over to his adult life.

Not only is the list of horror films he's seen long, it's all logged in his journals. After watching each film, he writes a review for personal reference. Names of directors and dates roll off his tongue. When Phibes is unsure of a film reference, he merely reaches over for one of the books which can quickly answer his questions.

Formerly of Color Me Psycho, he formed FD with Pagan as a side project. Eventually, it took over his life. Through the band's entire existence he's been at the centre of the mayhem. Even when Pagan took some time off, Phibes was *there*. Recently the group was rounded out by bassist Bloody Holly (whom the bio describes as recently deceased.. formerly Graham Evans, ex-Huevos Rancheros).

The band shies away from their using birth names. Forbidden Dimension may be a serious and terrifying commitment but it works best as a hobby, a trick which helps them avoid burnout

"I think it has to be [a hobby]," says Pagan. "You see many bands who are so aggressive to it and it's a straight-up, straight-down thing. We found a vehicle which works, we're really happy with and which has last almost 10 years."

FD started when there was a void that needed to be filled. Today the genre of horror-rock has hit a resurgence. Still the group finds itself playing for a crowd which doesn't quite understand it.

"Last Christmas, some of these computer-geek guys hired us to play a party for their software firm," recounts Phibes. "It was at a ski lodge in Canmore. Pretty much 90 per cent of the people there ran downstairs to the bar. The eight guys who hired us were dancing and having a food fight."

Although horror is the inspiration, rock is the medium. Inspired by sounds ranging from '70s punk, '60s garage and rock-a-billy, the threesome stick to the sounds they know and love.

"I try not to make it so it's not an alternative shit-fest," says Phibes. "I don't want to put out music which is inspired by whatever is popular at the time—something which a lot of bands seem to do."

**Forbidden Dimension**  
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# Music by this name would sound as Sweet

**MATTHEW SWEET**  
Blue Sky on Mars  
(BMG)

Matthew Sweet has never been shy to show his emotional wounds to his listener. A messy divorce and lack of a record deal nearly killed his career in the early '90s. In 1992, Sweet, possibly the only pop star ever to hail from the Cornhusker State of Nebraska, got his "last-chance" from Zoo/BMG and took full advantage; fueled by emotional catharsis and a new sense of self-confidence, *Girlfriend* was as close to a perfect power-pop album as could be made. Unlike previous efforts, Sweet didn't allow his music to be restrained. He was brash, witty and his tunes were so well written.

While the subsequent albums *Altered Beast* and *100% Fun* weren't as groundbreaking as *Girlfriend*, they further developed Sweet as a fringe popster who also had the luxury of being embraced by all the "alternative" kids. Good thing he never cut those bands.

With his new album, Sweet has decided to chart a different course—another brash move in a career filled with brash moves (to get noticed by the record companies, Sweet left Omaha, Neb. in the mid-'80s and moved to Athens, Ga. to capitalize on the R.E.M. craze). He's thrown a lot of the "pop" out of his songwriting and has decided to embrace the world of power rock. With the help of producer Brendan O'Brien (Pearl Jam, Stone Temple Pilots), his *Blue Sky on Mars* is about as cock-rock as you could imagine Sweet ever becoming. On only one track, "Behind the Smile," (my favorite on the record) does Sweet even bother to try and incorporate a counter melody.

"Come to California" is sure to be a hit and endear Sweet to a new mass of classic-rock radio station programmers, but was this move entirely necessary? He's shied away from *The Road Not Taken*. Rock as generic as the brand Sweet shills on this new record is as common as the flu bug in February. And, since Sweet's lyrical focus is based on bubblegum boy-meets-girl, boy-loses-girl, his subject matter doesn't always sit that well with the turned-up chug-chug of chords that abound.

While I think *Blue Sky on Mars* is Sweet's least original and poorest effort since his career was reborn, I know this is the kind of record that will push him from being a fringe artist to a huge mainstream star. He's no longer a penner of Songs for the Disenchanted. He wants the weight of the entire mainstream world on his shoulders.

Steven Sander

**RASCALZ**  
Cash Crop  
(BMG)

Rascalz are a west coast hippy-hop group whose trippy, laid-back sound could be said to reflect their trippy, laid-back surroundings.

Like their eastern Canadian counterparts, the Dream Warriors, most of the messages are sent through a mellow groove. Most of the album's sound is taken from the influence of the deceptively lazy, hypnotic reggae beat. Fewer tunes feature the in-your-face lunacy (pardon the pun) of the more numerous hard-ass groups out there. Other old school-influenced groups, like Fu Schnickens and the Bugliemonsters, also stay away from the obvious, straight-ahead, musical nightclub favored by the hardcore "gangstas" that are littering the streets in the U.S. these days.

*Cash Crop* is good value for the buck—the LP contains 17 tracks, enough music to cover most of the space between monophonic ska (Unlabeled First), through reggae ("Cha-

## New Sounds This week's newest discs

Bout," "Blind Wid the Science") all the way to syncopated jazz grooves ("Shouts"). Another plus: prolific rhythm writers Jacobs and Leonard keep the "muh dick" songs to a minimum.

Without resorting to digital sampling of period stuff like gunshots, police sirens and death threats left on telephone recording machines, the Rascalz manage to get across the heaviness of intent that was a hallmark of old school American trailblazers like Grandmaster Flash and Gil Scott Heron, when rap was young and artists were only prophesizing about the time when the streets would totally erupt into the screwed up micro-society they've finally become.

Thankfully, in the Canadian hip hop scene, there doesn't seem to be any sort of "east-west rivalry" to speak of and, if there is one, it sure isn't getting anything resembling media coverage for its incidents of highly sensational violence.

T.C. Shaw

**GARY NUMAN/  
TUBEWAY ARMY**  
Premier Hits  
(Beggars' Banquet)

Most of today's musical generation dismiss Gary Numan as the one-hit wonder, the dyed-hair English synth-boy who made the world groove to the 1980 number-one smash "Cars," which still gets played during some high school dances.

But on further review of this collection of 17 singles (with two mixes of "Cars"), you realize that you've heard almost all of these tracks before. A plethora of bands cover Numan's (and the work of his New Romantic synth-punk band, Tubeway Army) stuff as a matter of course. You've probably heard all 17 songs on *Premier Hits* before, just that they've been performed by the '90s bands you know and love.

You'll quickly come to realize that Numan, however short-lived his 15 minutes of fame, was a major factor in bridging the Punk and New Wave eras. Tubeway Army took punk and added the keyboard/synth style that would become so vital to a horde of bands like A Flock of Seagulls, the Human League, Soft Cell, Simple Minds and Duran Duran. Listening to Tubeway Army's "Bombers" (of course, included in this collection) makes you realize, for better or worse, that Numan changed the face of the British music scene.

Numan's other number-one hit, "Are Friends Electric?" features a haunting synthesizer gush and a melody probably even more infectious than "Cars."

"Down in the Park" and "I Die: You Die" (which reached number six on the Brit charts in '79) are also tracks that will make you think "damn, I've heard this before."

And, do you know what? The timing of this collection couldn't be any better. Considering that the mainstream music scene is fascinated by a rekindling of the New Wave Era, Numan's music can be enjoyed once again. And you know what? It doesn't sound as dated as some of that stuff being released by those "New Wave" bands like the Elevator Repair Service. Maybe Numan was such a trio songwriter after all.

A final note: this collection also features an extra disc set of pre-

exhaustive liner notes that makes this a must-have for any aficionado of the New Wave movement.

Steven Sander

**SWELL**  
Too Many Days Without Thinking  
(Beggars' Banquet)

It's the funniest thing, because the first time I heard Swell, the band's music seemed to take forever to get to the point. Its previous disc, 1994's 41 was the musical equivalent to a South American soccer team's slow build-up.

Each and every tune was a haunting, lulling gem; guitars sleepily passing the tune back and forth way back there somewhere, then a simple but devastating riff—like a perfect crossing ball and POW!—there it is, in the back of the net. A lot of times, the seminal gothic '60s pop group, the Velvet Underground, would be mentioned here as the trailblazers in both sound and vision and this is no exception. Otherwise, Swell would be lightweight fluff like OMC, or Chilliwack, or maybe the Mamas and the Papas with Paul Shaffer.

Like Kurt Cobain, Swell are remote without being so deliberately vague that anyone can read any dumbass thing they want into every line. Or, come to think of it, maybe, like Cobain the band is deliberately vague. The Swell sound is like listening to whatever happens to be playing next door at the moment, as heard through your paper-thin kitchen wall. They sound like art school guys, but the ones that weren't taking art school seriously at all—like I wasn't—not really trying to become an artist but actually buying time in the most pleasant atmosphere imaginable while in their private moments, they probably wondered to themselves—like I did—what the hell they thought were going to do to stay alive and stay sane in the Real World.

That is, when they weren't blotting. The band is a product of some scummy neighborhood in San Francisco, a sprawling version of our own little Tinseltown, the deviant section of town. I think the reason that Swell's music is mellow is because Swell tries to distance itself by taking on roles as a mainly cynical but conscientious observer—rather than a crazed participant—in the great downfall of the West. It's hard to tell if the band lives just as hard, or only sees its results.

Swell might be a bit pissed at the kids for not tapping into its direction. Groovier than trance but nastier than Danzig, *Too Many Days Without Thinking* contains what appear to be blunt challenges to what's considered hip these days. "Fuck Even Flow" and "Going Up (To Portland)" sound like obvious gauntlets.

Either way, this new instalment is now Swell's fourth LP and the new songs all blend in with the old ones into one huge, beautifully detached picture, on a trippy musical canvas made out of percussive acoustics, blurred, undermixed vocals, increasingly threatening bass and sparse but tastefully syncopated drumming.

The gift of Swell's collective power lies in the band's clever, often tongue-in-cheek, the most desirable type of irony. This is a very conscious effort, and its impact is

T.C. Shaw

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# MAD BOMBER SOCIETY





Julio Larraz's "Casanova" (1987, watercolor).

## Trash-y show open to criticism

**VISUAL ARTS** *PreVUE*  
BY ANNIE FOREMAN

Most artists have, at one time or another, used old frames from discarded works of art to house their own pieces. Mike Caskenette did that too—until he began to *think* about those pieces of art.

Says Caskenette, "Each and every one of those pieces speaks and they speak of who did them. They sat down and became themselves—whatever they are or were at that moment. That's probably when they were the most themselves in their whole life."

The more he thought about it he became reluctant to throw away those pieces—and the idea for a show was born.

*Trash Art* opens Mar. 27 at the Ortona Gallery. Caskenette will be displaying all the pieces he found in trash cans or that were given to him. His criteria were that the pieces had to have been trash at one time or another, they had to cost less than \$9.99—and no kitschy stuff like dogs playing poker. It had to have been something the artist was serious about while he or she was creating it.

So far "the response has been great," says Caskenette.

"The show is really catching on, it's just snowballed. I'm really pleased with the response. It just seems to have touched virtually everybody—everybody thought it was a cool idea. I think it's an idea that we've all had somewhere in our minds; we just didn't know it before."

On some level, perhaps, this show gives voice to the underdog. It's not a show for art snobs—although there are already critiques on the walls—daunting analyses of the artists' shoddy technique, understanding and so on. Instead Caskenette is aiming for "people who are afraid of art."

Some of these paintings could have been done by one's aunt while she watched a PBS *How to Paint Hokey Mountain Scenery* show, so it's pretty angst-free (as Caskenette says).

But at the same time, there are pieces that are quite touching even though the proportions may be all screwed up and the subject matter is cheesy, the artist didn't hold back, emotionally.

That's maybe why the show has received such a great response—going from 25 to 40 paintings in a few weeks—because people sense this. We would, both democratically and truthfully, like to think that an amateur artist's sincere effort and outpouring-of-soul is just as significant as a professional artist's.

Caskenette says he wants to create "a kinetic opening, where people are bouncing around off each other. I want to hear a rumble in the room, people talking, so that it becomes a sort of performance piece. Most openings are so static nothing happens."

To that end, he's asked people for critiques and will have sheets of paper up on the walls where visitors can write their own comments.

**The Trash Show**  
Ortona Gallery  
Opens Mar. 27

## Spring gets a makeover

**VISUAL ARTS**  
BY VUE THIAI

*ReVUE*

The recent sunny Edmonton weather complements Giordano's latest show—it perfectly echoes the 11 artists displayed in its 1997 Spring Show.

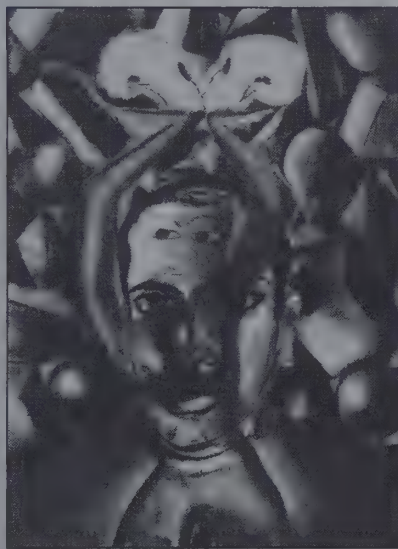
Brightness, color and hope abounds in the works, with a touch of darkness in some corners. The vibrancy of spring, evident in the watercolor by Cuban-born Julio Larraz, is countered by the stark, silver gelatin print of Japanese photographer Hiroshi Sugimoto.

Walking the middle ground of seasonal emotions is Bulgarian Marcia Perkins; her pictures are balanced between the seasons' yin and yang. Soft colors and subtle shapes beckon the viewer forward—but once the patron's feet are wet, (s)he is hit with an off-kilter and sometimes morbid subject matter.

Also noteworthy is the pastel and charcoal work, "Geometrical Passion," by Francesco Clemente. Here, Italian artist mixes cubism with surrealism to create a unique image. The regions in "Geometrical Passion" where the two styles blend together create an unsettling yet exciting feeling in the pit of your stomach.

Overall, the show's range makes it the perfect introduction to spring. All literary spring clichés, like life out of death and sex out of a snowbound season, are well-represented.

**Spring Show '97**  
Giordano Gallery  
Until Apr. 26



Francesco Clemente  
"Geometrical Passion"  
(1989, pastel and charcoal)

## Artist's litho's examine soul balance

**VISUAL ARTS**  
BY WENDY BOULDING

*PreVUE*

In her solo exhibit *Shadow Works*, artist Maral Garabedian seeks to find what fuels the spirit and makes us creatures of duality.

Moving beyond logic and into the self is a path all artists must take. At some point, one must come to the understanding of the difference between what we are *told* to do and what we *want* to.

Showing at the FAB Gallery until Apr. 6, Garabedian's collection of lithographs offer a forthright and balanced examination of the soul. Each piece is a curiosity within itself. It is almost as though she has found a language that speaks to the subconscious. She uses black as though it represents the antagonist inside of us. She then uses the color red, sparingly yet effectively, to represent the hero we want to see prevail.

"My work originates from somewhere very mysterious," Garabedian confesses.

"I cannot explain where it comes from. It is very multifaceted. At the beginning, I tried to define the pieces too much. At one point, I had to let it go and accept that I would struggle through each piece and accept the unknown."

Having no boundaries, the prints swerve from abstract to figurative—from non-representational to distinct.

"The dark side is sometimes illuminating. It is a conflict. There is life and there is a quietness of the soul."

Born in Lebanon, Garabedian began to explore her art in Montréal, where she also spent years as a graphic artist. She is currently a student at the U of A. This exhibit, her first solo endeavor, is part of her thesis.

**Maral Garabedian: Shadow Works**  
FAB Gallery  
Closes Apr. 6

SHADOW  
THEATRE

# Henry IV

## Part I

William Shakespeare's

**Starring:** Rick Ash, David Belke, Shomce Chakrabarty, Tom Edwards, Andrew McCreedy, Mark Meer, Glenn Nelson, Vanessa Porteous, John Sproule, George Szilagyi and Keith Thomas

**directed by** John Hudson

**designed by** David Belke

**stage manager** Cora Hickey

**original music by** Barry Greenwald

March 20 to April 6 at 8:00

matinees Saturday & Sunday at 2:00

RADIO NETWORK

THEATRE



# Only six handshakes from fame

## Award-winning play a challenge for theatre students

**THEATRE** *PreVUE*  
BY ARAXI ARSLANIAN

Life is full of rites of passage. Your first drink, the first kiss... the first time you saw an erect male organ. While the vast majority of folk have made the latter discovery in the dark, in the park, or in a junior high pep-rally, this reviewer found her "man-root sighting" at a rather unique location.

The Broadway production of *Six Degrees Of Separation*.

Ah yes. I remember it well. Visiting my aunt while on vacation from theatre school. She wanted to understand my chosen profession. I wanted to get away from her apartment in Queens. The play's premise sounded interesting: a young hustler scams a wealthy New York couple by convincing them that he is the son of Sidney Poitier. They find him on their doorstep, bleeding and claiming he was mugged. They take him in, clean him up, and find themselves charmed by his easy wit and staggering knowledge of all things cultural. He even promises to cast them in the film version of *Cats*!

The publicity material went on to explain that John Guare's play was inspired by a true story. Then I remembered... I had seen that very hustler on *60 Minutes*. In an interview with Mike Wallace he had been witty, charming, and venom-tongued. He spoke of himself with a royal "we." Over-the-top was an understatement.

Yet he had convinced several dozen people that he was Poitier's son. He even threw a carefully-placed glass of white wine in the journalist's face.

This in mind, I entered the theatre expecting a combination of *Valley Of The Dolls* and *All About Eve*. What I got was one of the most incredible nights I've ever known in the theatre. Art, commerce, the loss of youth and idealism and the power of imagination nestled in the fabric of great story.

And the penis. We can't forget the penis.

The scene is set in the home of Ian and Ouisa Kitterage, a couple in the swim of wealth, culture and New York social majesty. The title refers to the concept that any two random people can discover a link through six acquaintances, a metaphor for our shrinking world. This is demonstrated by Paul, a young black man who finds his way into their lives by dropping the names of close friends, family, even their children with whom he claims to attend college with.

It's a sophisticated, drawing-room comedy," says Tom Woods, director of the Timms Centre production of the play. "The nude scene is a device to bring the play to a different place. The whole



Photo: Ken Heston

idea of Paul is changed. Ouisa has to be shocked as we have to be shocked."

Guare's writing has been described as everything from black humor to biting social commentary. The critics certainly seem to agree. *Six Degrees Of Separation* won the playwright a New York Drama Critics Circle Award and London's prestigious Olivier Award for Best Play in 1990. The piece has been cited as a "drama of ideas" and "a meditation on cultural breakdown." Woods is so impressed by the meatiness of *Six Degrees Of Separation*, he feels it could fill the pages of three one-act plays.

"The word 'imagination' must

be said a million times when it comes to this play," Woods beams. "No matter who you are or where you're from, if you can imagine it, it can be achieved. Paul's desire creates a spark in Ouisa. That's the inter-connectedness."

For the average person, finding a connection to the upper echelons of our society seems quite the mental leap. Everybody knows that the rich are well different. Joe Public has to use his imagination simply to survive in a society whose rules are always changing. For Ian and Ouisa Kitterage, creative impulse and a lust for the unknown means doing the *New York Times* Sunday crossword in a wind-tunnel

pencil—the kind of sheltered privilege that makes the witnessing of a suicide in the park a fabulous cocktail story. Can such people be open to new human experiences? What extraordinary circumstances would have to take place?

"The six degrees of separation is also about finding the right six people to create that connection. It's a lottery."

"Guare is a man of ideas," Woods continues. "What I love about him is that his ideas are interesting, exciting, and vital. They seem to start small. Yet they reverberate deeper and deeper."

The most riveting part of the play has Ouisa Kitterage involved in

her own mystery, discovering the connection of a black hustler to her world of privilege... and the ambition and drive that can exist in the most unfortunate among us.

It's an epiphany for her. To see this boy who came from nowhere who educates himself in three months. She becomes impressed by him and his desire. He says "A person from the ghetto, a person of privilege. What do they give each other?"

Imagination.

And Paul has more to give to her than she to him. It's exciting. Paul does more for the Kitterages in three hours than their children have done in a lifetime. It challenges the concept of what makes a human being valuable."

Guare's piece has made its way to so many audiences with not only its entertainment value, but its ability to get at something that is deep inside the audience.

"It sneaks up on you. I find every time I watch it, something new happens to me."

A working actor (last seen as Roy Cohn in the Toronto production of *Angels In America*), and 1972 grad of the U of A's acting Programme, Woods has found a comfort-zone in the milieu of directing.

"I don't think there are many good directors who haven't been actors. It's important to have at least acted once."

The young cast of the BFA Third Year Acting Class hasn't proven to be a hindrance, however.

"Being an actor has allowed me to be more patient," he confides. "The cast was not initially thrilled to death when they heard they were doing this show. Trying to get a grip on the idea of mortality, the loss of drive, the desire for things and comfort... that's not easy for a 22-year-old."

To establish the connection for the young cast, Woods had the students endeavor to find a link to the president of the United States.

"All of them came within two people. It's incredible to think of yourself as only six handshakes away from everyone else in the world. It changes perception. You become a citizen of the world."

As for the finished product, Woods is all smiles.

"I think Dion Johnstone (Paul) is fabulous in this. He's devoted and incredibly hard working," he says. "It was a pleasure to work with this entire cast. And I'm not just saying that. If it wasn't true, I'd be saying something else, believe me."

Consider that the head of the drama department might be only three handshakes away from Charles Manson. Hmmmm.

**Six Degrees of Separation**  
Timms Centre for the Arts  
Closes Apr. 5



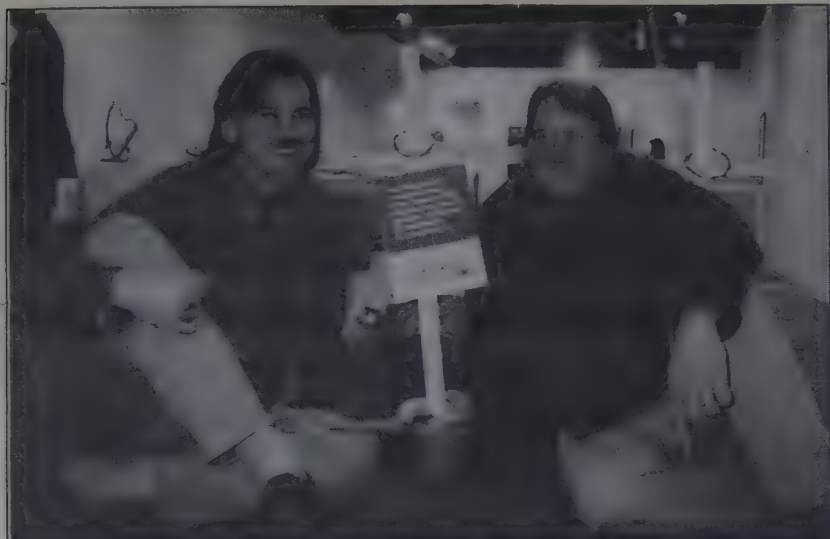


Photo: Janice Ryan

Todd Jones, executive director of Latitude 53, and David Mann, artistic director of Workshop West, pose for an art installation inspired by *Banana Boots*. The sign in the pot, by the way, reads "Yea, though I walk through the valley of Debt, I shall fear no collectors. My bank, my Visa and my constituent they comfort me... The New Denominations." Note the bananas around the signpost.



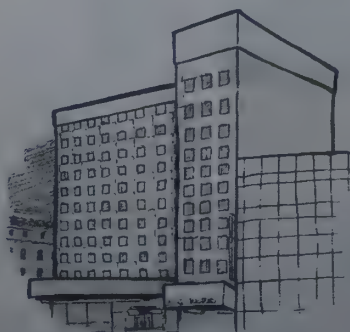
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# Theatre and art go Bananas!

## Workshop West peels back the surface of *Banana Boots*

**THEATRE**

BY WENNY  
HOLDING

PreVUE

It's an art exhibit that is just as evocative as the play it stems from. *Banana Boots: The Exhibition* brings the words of playwright and performer David Fennario to the eye as well as the mind. It makes for a more fascinating theatre experience and proves ingenuity in the arts still exists.

One year ago, Workshop West Theatre commissioned Fennario to bring his one-man play *Banana Boots* to Edmonton. Themed on the conflict between Anglophones and Francophones, Fennario uses humor to offer his insights on the culture clash and what it's like being an artist stuck in the middle.

Challenged with the task of promoting a play with no local ties, publicist Sue Hodge came up with the idea of combining Fennario's work with the renderings of 15 Alberta artists.

"Fennario uses humor to relay his message. The artists essentially did the same," said Hodge, who also curates the exhibit. "We felt we gave them an accurate overview of what the play was about, but we wanted to give them the freedom to move into new directions if they wanted to."

Inspired by the name of the piece or the story, the artists created surprisingly vibrant pieces. As a collection, the art has surprising symmetry, as though the artists were communicating telepathically.

Separately, the pieces span various mediums, speaking charismatically of humor and conflict.

In order to financially support the project Hodge put together a clever marketing plan to attract funding. The exhibit attracted the money it needed by being promoted as an event not only for Anglophones, but for the usually overlooked Francophone community too. By broadening the audience and making it less elitist, the merging of art and theatre became more viable. The plan worked, Grant funding was approved, artists were paid for their efforts and response to the project has been overwhelming.

Said Hodge, "We've been watching what we are accustomed to seeing funding for the arts dry up. It sends people into a tizzy. But this planet is full of money. There's money all over the place, but it has changed what it looks like. You have to recognize what it looks like and follow it."

*Banana Boots*, the play and the exhibit, will be at Workshop West Theatre until Apr. 6.

**Banana Boots**  
Workshop West Theatre  
Closes Apr. 6

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by John Guare

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# Mummy examines stolen culture

**THEATRE**  
BY ARAXI  
ANSLAMAN

*PreVUE*

**G**reed has been responsible for the destruction of many things. Napoleon raped Europe of its art treasures. Hitler took his turn at the gang-bang as well. Now the Pope owns it all.

And to think, dead bodies were pillaged and used to create the very art that later pillaged itself.

Kooky?  
No.  
Fact.

It's also the genesis of a new piece set to re-premiere at Northern Light Theatre Mar. 26. *True Mummy*, written by playwright-of-note Tom Cone, was initially born at the Vancouver Playhouse and centres on the idea of the relationship between art and utilitarianism. The inspiration of which became the story of *True Mummy* itself.

"It's a glaze that a lot of artists used. Absolute clear black," says director DD Kugler. "It was made out of the mummified remains of Egyptians. The material was the result of the robbing of the pyramids."

Ancient Egyptians believed that the preservation of the body was

central to the journey into the afterlife and the attainment of dreams.

"It's creation from desecration. But is it that the tombs were broken into and their dreams were destroyed? Or does it make that art more interesting, more sacred, more perfect as it is?"

Kugler read a review of the piece and was so fascinated by its images he sought out the playwright to produce it in Edmonton. After three "days at the table" and extensive restructuring, the play explores the dreams and reality of three people who must live outside the confines of conventionalism... an artist, a national park fire-watcher and a rabbi.

"...and they walk into a bar! It does sound like the set-up for a joke, doesn't it?" laughs actor Brian Taylor. "It's a dangerous piece. It's not comfortable for an actor to do."

Taylor uses the example of Patti (Stephanie Wolfe), the artist portrayed in the play.

"Patti is so focused on what she wants to create she is willing to destroy something that somebody holds sacred," he says. "Who hasn't used someone they love to get something they want? People do it every day. It's the conflict between someone who sees all of life as new material for art, as opposed to peo-

ple who hold certain parts of life as inviolable."

Through the use of archetype, metaphor and imagery, Kugler feels that Cone's piece asks decidedly probing questions of both the characters and the audience—but that's just the kind of theatre he's on this Earth to do.

"We all think we'd like to live in a world with all the answers, but really we don't. It's nice for me to crawl inside those issues and the emotions of those issues. They existed in me prior to the play," says Kugler. "I wrestle with Tom (Cone) over them still. We argue like crazy!"

Both believe that to struggle with such questions is a palpable part of existence and humanity. Kugler makes no bones about wanting to harness his audience's intellect with emotional responses. Just don't write *True Mummy* off as elitist wordplay.

"It does make you feel comfy," assures Taylor. "There's so much humanity in this play. It has as many smiles as it does frowns."

And an Egyptian princess even!

**True Mummy**  
**The Open Space (Arts Barn), 10330-84 Ave.**  
**Closes Apr. 6**

and its Arts Foundation have gone on to new frontiers. The theatre company is now actively seeking an Alberta business or corporation to fill the role of Festival Sponsor to cover half the costs of next year's festival. Just think how many people you can reach, not to mention the unadulterated adoration of your community. And tax deductible! Woolf Call David Mann or Jaquie Richardson at 477-5955.

Auditions for the *Walterdale's An Evening Of One Acts* will be held April 2-3 at the Playhouse. Everyone is welcome, but be sure to be on time. 7 p.m. is the start-time, not a suggestion. For more info call Andrea at 439-2845.

Send your theatre-related news to TheatreNotes by phone 426-1996, by fax 426-2889, in person or snail mail at #307 10080 Jasper Avenue T5J 1V9 or e-mail at <office@vue.ab.ca>. Be sure to mark THEATRENOTES: ATIN ARAXI on the front. We appreciate it. There's even an office pool on how many ways people can misspell "Araxi". Agaxi, Arexa, Alexia, Aracni, Ix-ara

# Mile zero offers rounded vision of dance theatrics

**DANCE**  
BY LARISSA  
BARTING

*PreVUE*

**Y**ou've heard of "theatre in the round." Now Mile Zero Dance presents "dance in the round."

Proving dance can happen outside the typical confines of a theatre, choreographer Debra Shantz is turning one of the city's most opulent spaces into an eclectic performance venue. The Empire Ballroom at the Hotel Mac is the setting for Mile Zero's first performance in years, *outside looking in 5 stories*.

"I wanted an alternative space to dance in," she explains. "The ballroom is a really beautiful environment and allows for dance in the round."

Shantz draws her inspiration for the work from the "feeling we all have at some time, where we feel like an observer in our own world, on the outside looking in while the rest of the world continues to change." The piece follows the lives of five dancers who have met for tea. Throughout the course of their engagement, the audience observes how events consciously and unconsciously shape the characters, all the while enjoying the Mac's top-drawer High Tea in true "life imitating art" fashion.

Throw in giant televisions playing an intriguing montage of monologues and dance—directed by Tim Folkman, lighting by Geoff George and live music performed by composer Brett Miles—and you have one of the year's most creative performance pieces.

"I've worked with video and film before and I find it very conducive to dance," says Shantz. "Some of the video (for this project) has bits of the choreography edited into monologues and internal dialogues. The TVs are set up around the perimeter of the ballroom, so the audience is surrounded by these images while they in turn are surrounding the dancers; it's truly dance in the round."

Since its founding in 1985, Mile Zero has been noted for presenting innovative and progressive choreography. Lately, the company has focused its energies on educational programs—taking dance into schools for week-long creative movement workshops.

"It's a great experience and opportunity for the students," says Shantz. "With the younger children, we work on learning dances that they then perform at the end of the week. The older students work on the creative process to arrive at the end of their own performance piece. We've been doing these workshops for a while now and it's been working out really well."

**Mile Zero Dance:**  
**outside looking in 5 stories**  
**Empire Ballroom**  
**Apr. 2-3**

# Theatre Notes

*March madness! Melted snow, clogged sinuses and smokers glad not be freezing their butts off as the weather goes balmy. It's also when many theatres are winding up for their season-enders. Will they go out with a bang or a whimper? You be the judge.*

Stage Polaris is looking for volunteers. Join the glamorous ranks of the un-paid but highly appreciated! Are you fun, outgoing and have some time on your hands? The company is looking for dog's bodies for wardrobe (dress the stars), set construction (prop up the stars), administration (boss the stars), front-of-house (let people in to see the stars, y'know, like a bouncer) and general unwashed masses to lift heavy things and strike sets (because making the kids do it would

be against labor laws). Call Tricia Smith at 432-9483.

Stage Polaris is in desperate need of donations to its costume department! Since we're all clearing out our closets anyway, why not toss a few threads their way? If you have it, they need it. But here are a few basics: men's wear, jewelry and accessories, decorative sewing pieces, and sewing materials of all kinds. The need is different, but the number's the same... call 432-9483.

Hot off the heels of its huge success with the *Springboards New Play Festival*, Workshop West has suddenly found itself without a sponsor. Citing "significantly more requests from groups throughout Canada," old sponsor du Maurier

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# Ryan

## on the run

*Janice Ryan is an on-air personality on Videotron's The Edge.*

**GO DAVID GO** Blues guitarist extraordinaire **David Gogo** with music journalist and consultant for CBC's **Country Beat**, **Peter North**, at the **Sideltrack**. When was the last time you saw a guy in purple velvet PJs play slide guitar with a beer bottle? That's what I thought.

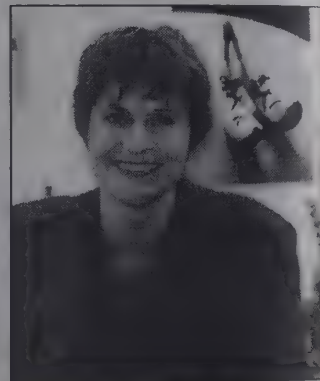


**WHO SHOT J.R.?** Ken Kercheval, known for his role of Cliff Barnes for 13 seasons on *Dallas*, enjoys great food, lots of vino—including a glass of delectable Inniskillin Ice Wine—lively company and the ambiance of *Il Portico's*.



Ron Ulrich, Artistic Director of the Mayfield Dinner Theatre and director of *Lend Me A Tenor*, shows Ken his appreciation for a very successful eight-week run.

**BANANA BOOTS—ART EXHIBIT?** **THEATRE? BOTH?** *Latitude 53* Gallery hosts an exciting exhibit entitled *Banana Boots* to kick off the opening of *Workshop West's* newest production, opening Mar. 27.

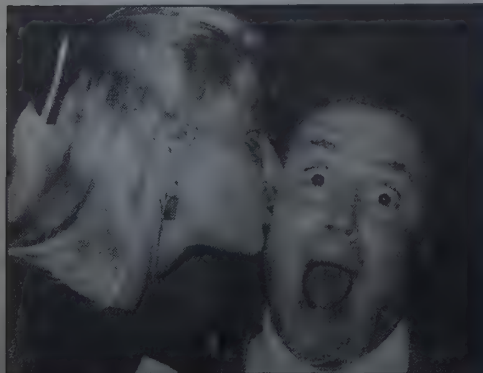


Sue Hodge, publicist at *Workshop West Theatre*, laced a pair of bananas with shoelaces (see background photo on wall) and thought "this would be a great art show." Way to go, Sue!

**IT STINKS—AND WE LOVE IT!** *Sorrentino's/Sorrento's* ushered in their 6th Annual Garlic Festival with a huge media party Sunday night. Food galore, lots of wine and a basket full of Trident gum at the door.



**STINKING ROSE ROYALTY** Garlic King **Audie Lynds** (*Power 92's* morning man) with Queen **Kris Burkholder**, (*Power's* traffic gal and co-host of *CHED's* morning show). In the background, *CFRN's* 1996 Queen, **Shauna Randolph**, and King, **John Berry**, hand over their crowns.



Jackie Hamilton, wife of *Power 92's* "Jungle Jay," plants a garlic-laced kiss on *CFRN's* John Berry.



**I FEEL TERRIFIC** After sampling wine from *Sunterra* and admiring *Night Owl's* fabulous lingerie at the *Blu's* show **Cheryl Wutzke** relaxes with a *Headlines* make-up artist.

**SPRING AHEAD AT BLU'S** **Jocelyn Kennedy** modeling **Tommy Hilfiger's** new look with *Young Hearts* jewellery designer **Dianne Robinson** (left) and **Lynn Cote** (right).









# REMEMBERING A LATIN PRINCESS

## Thousands pack Alamo Dome for last Selena look

### MOVIES

BY DAN MAXTON

**N**EW YORK—When Jennifer Lopez signed to star in a biographical feature on the life of Tex-Mex singer Selena Quintanilla Perez last June, she made instant Hollywood history: the first Latina actress ever to reach the \$1-million pay threshold.

But her role in *Selena* was more demanding than it might appear, because it's a performance that will be closely scrutinized by the legions of fans who still worship the slain Tejano star and depend on Lopez to do her justice.

It's been almost two years since Selena was shot dead at the age of 23 by a former employee. The murder was all the more tragic, the film reveals, because her record label was in the midst of planning a breakthrough onto the English-language charts with a major mainstream album. Whether she could have duplicated the crossover success of Céline Dion will never be known, but the charisma and raw talent of Selena, as performed by Lopez, shines through and is very compelling.

Landing the role wasn't easy, though. While director Gregory Nava had already worked with the 26-year-old actress on *My Family/Mi Familia*, he started out with the belief that an unknown might be the best person to play Selena. To find her, he conducted a lengthy, nationwide talent search in which 10,000 actresses competed. Finally, he narrowed the field down to two. Lopez was chosen to portray the adult Selena. Newcomer Becky Lee Meza plays the young Selena.

The first hurdle Lopez had to overcome was the fact that, unlike Selena, she is not Mexican-American. Lopez was not born in Texas but in the Bronx and her parents are from Puerto Rico.

"There was that little controversy when I first got the role," Lopez said during a recent inter-



The real Selena Quintanilla Perez.

view in a Manhattan hotel room. What won the fans over was a concert that was recreated for the film last September in San Antonio's Alamo Dome.

"We were only a day-and-a-half into filming that concert and 33,000 extras showed up—and none of them were paid," she said that when she told that story to Oliver Stone, who was preparing to work with her on another project, the director was amazed.

Having just seen her in the film, it was surprising to see how different she is in real life, both in appearance and mannerisms. Lopez walked casually into the room wearing a short, low-cut beige dress that revealed the tan lines from her recent honeymoon in Key West, Florida (Her husband, a Cuban-

American, proposed to her at the Selena wrap party).

"The hair and makeup was phenomenal," she said of the process that helped her to capture Selena's highly stylized look. "They straightened my hair, dyed it black, cut bangs and gave me big red lips. That look and the outfits are very signature Selena, so that helped me immensely. But what made me happiest was the feeling I was getting back from people. What they liked most [they said] was that I was so much like her."

To research the role, Lopez watched "endless footage" of home videos shot by Selena's sister, Suzette. "[One thing that stood out was that] she was very different with her family than in concert or in interviews. She even talked dif-

ferently." But the toughest part was talking to the family so soon after Selena's death, especially her father, Abraham Quintanilla Jr. Portrayed in the film by Edward James Olmos. Quintanilla also served as executive producer and consultant.

"Of course it was very hard on the family, because they had lost their daughter. Whenever we were together, it was about Selena, but Selena wasn't there. And yet the spotlight was on me. It was a very weird situation. But the family was very supportive of me. I knew it was hard for them, but they were very open. I always had an open invitation to spend time with them, and they were always on the set for whatever questions I had. I also went down [to their Corpus Christi, Tex. home] and lived with them, and spent time with Suzette."

One of the film's themes is the racial prejudice encountered by Selena, not only between Americans and Mexican-Americans, but between Mexican-Americans and Mexicans. Growing up Puerto Rican in New York was no different, said Lopez.

"Tejano culture and Puerto Rican culture are very different, but I was born here and grew up just like Selena. I'm Latin in this country and I know how we're treated here. And when I was 11 or 12 years old and went to Puerto Rico for the first time and didn't speak any Spanish, I got trashed. They went nuts on me. I walked into a store and asked for a pack of gum and she said, 'Talk to me in Spanish! What's the matter with you? Aren't you Puerto Rican?' I just ran out of the store. But I remember feeling the shame, because I'm supposed to know Spanish. But I'm supposed to know English because I live in the United States. That was why my mother taught me English first. She didn't want us to have any less of an advantage than anybody else in school. A lot of Latino families will teach their children Spanish first because they figure when they go to school they'll

pick up English easy. My parents didn't see it that way. My mom came here when she was two and my father when he was six, so they speak perfect English. I never got to learn Spanish until I was older."

Although Nava will vouch for her excellent singing voice, the producers wanted the real Selena for the soundtrack album. So Lopez was told to lip-synch the lyrics, as was Meza. Aside from that, her most difficult job was learning Selena's signature dance moves.

"That's what her fans love most about her. When I did her steps in the Alamo Dome, they went absolutely buck wild, because those were the steps she was known for. But it was hard, because I had to unlearn stuff that I do naturally. I watched the tape of her doing it over and over and over. Then, all of a sudden, one day I was doing it."

Lopez can also be seen with Jack Nicholson, Stephen Dorff and Michael Caine in *Blood and Wine*, the first of four films she shot back-to-back. Next, she went to South America with Jon Voight, Ice Cube and Eric Stoltz for *Anaconda*, an adventure directed by Luis Llosa that opens on Apr. 18. From there, she did *Selena* and then went on to star as a femme fatale in Oliver Stone's upcoming *Stray Dogs*. Nick Nolte plays her husband and Sean Penn a drifter who becomes dangerously involved with the couple. Claire Danes, Joaquin Phoenix and Billy Bob Thornton also star.

Asked to describe her acting style, Lopez said, "I'm a totally method actress who starts living the role. I like my first scene as Selena because all of it was ad libbed, none of it was written. The words came so easily, they just slipped out of my mouth, almost like somebody was watching over me. And I'm a very spiritual person. I believe in God and I believe Selena's in heaven. And I do believe that she was watching over us, because sometimes things just came really simply to me."

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**VIEW**  
CJSR FM88  
106.8 FM  
88.5 FM





Scott Bakula quantum leaps one step too far and ends up as a dancing cat.

## Cats an OK romp, except for music

**ANIMATION**  
BY KEN ILCISIN *ReVUE*

Gene Kelly won't like this, but with *Cats Don't Dance*, once you get past the musical numbers, the film is passable.

Choreographed by the aforementioned dancing king, this movie tells the tale of Danny (voiced by Scott Bakula), a cat with a dream. After heading to Hollywood, he hitches up with a group of animals. His goal is to star in film, a role which currently isn't open to non-humans.

Sawyer (voiced by Jasmine Guy and sung by Natalie Cole) sways between being a supportive-fellow-cat and a feline who's been burned by the system. Throughout the film, the animal actors go up against the current number-one film star, Darla Dimple (Ashley Peldon). She is one third Shirley Temple, another third Baby Herman (*Who Framed Roger Rabbit*)—and one third Cruella DeVille.

Intent on keeping her popularity, Darla does everything in her power to thwart the hopes and dreams of Danny and friends. Many elements in the film are familiar. *Cats* borrows heavily from several

films. However, what allows it to work is how tightly it is woven together. The film travels through its almost hour-and-a-half length rather seamlessly.

Another perk to the film is the numerous classic film references and subtle themes. The idea of fighting for recognition and rebelling against stereotyping may be lost on some children, but it is refreshing for the older audience members to see how the climate the cats encounter in Hollywood mirrors the struggles of visible ethnic groups in Hollywood.

The film won't cause one to bound out of his/her seat and offer a standing ovation. However, the film is a higher level of non-Disney animation than seen from Hollywood in a long time.

The animation style also borrows heavily from the past. Some is reminiscent of '40s Warner Brothers' shorts while other parts come straight from the cutting-edge quirkiness of *Freakazoid* (a Warner Brothers animated TV show). The nicest touch is the detailed shadow work.

*Cats Don't Dance*  
Famous Players  
Daily

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ROLLING STONE

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FILM

## Godard retrospect finishes with Caution

**FILM**  
BY RUSSELL MULVEY

*PreVUE*

The "now" part of Metro Cinema's Jean Luc Godard microcosmic film festival runs this weekend. Screened are two of Godard's most recent works.

Godard, for those of you who only think you know film, is one of—if not the most—respected filmmakers in the short history of the media. He has influenced people from Hal Hartley to Quentin Tarantino, both of whom think Godard is a genius.

His films force you to see the underlying structure used to suspend disbelief. In a Godard film, the disbelief is the force that holds the centre together.

The first film screened is an Alberta premiere. *JLG/JLG: December Self-Portrait* is a sort-of-autobiography in the same way James Joyce's *Portrait of the Artist As A Young Man* is a sort-of-autobiography. They are similar in that, rather than following a clear narrative progression (this is Godard, after all), they detail experiences crucial to the development of

their creators. The details are also presented in a stream-of-consciousness format. Of course, Joyce used a fictional creation to paint his life experiences whereas Godard actually speaks in *JLG/JLG*. It was filmed in and around Godard's home in Switzerland.

The second film is *Germany Year 90: Nine Zero* and furthers the adventures of Lemmy Caution, the cold war spy featured in *Alphaville*. This time out, Lemmy wants to come in where it's warm, especially since the Berlin Wall—that is to say, the Iron Curtain—has collapsed and he is even less needed than he was before. The thing is, the East was not conquered by the West so much as it was co-opted, a gradual process occurring over the past 30 years (it was 30 years ago that *Alphaville* was made). The result is that the West lies in any direction Lemmy cares to go—and this creates just a little confusion.

This was one of the last roles played by Eddie Constantine, who played in countless European films and created the role of Lemmy Caution.

Both films play Friday and Saturday at Metro Cinema.

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# a MINUTE at the MOVIES by Todd James

**DONNIE BRASCO** Johnny Depp plays real-life FBI undercover agent Donnie Brasco, who in the '70s became a mob infiltrator working under the name Donnie Brasco. Donnie worked his way into the underworld by gaining the trust of Lefty Ruggiero, played by Al Pacino, an aging mob soldier on the bottom rung of the crime hierarchy. In Donnie, Lefty saw a friend, the respect he craved and the chance for a new future for himself. Risking his own reputation, he vouched for Donnie, putting him up in gangland. In a world where loyalties are fleeting, Lefty's trust in Donnie is a hazardous thing. In the mob, a friend is a friend until something goes wrong or the balance of power suddenly shifts. Bruno Kirby and James Russo play Lefty's fellow soldiers and Michael Madsen is the menacing Sonny, Lefty's friend and new boss after he's "upped" and given his own territory. As Sonny takes control, Donnie begins to assume more responsibility, fraying his friendship with Lefty and clouding his loyalty to the FBI and his own family. Anne Heche plays Donnie's wife, who for years endured her husband's mysterious life in the mob. Unlike the high rollers in *Goodfellas*, *Donnie Brasco* shows us the bottom-feeders in the mob underworld. Trust is spoken of but rarely believed in, yet Donnie and Lefty's friendship is genuine which further tests Donnie's ability to betray him. This is still a mob movie, so expect grisly, stomach-churning scenes of violence, but the spot of the story is this unlikely relationship. Pacino, as a quieter, low-key and less powerful mob figure adds another dimension to a familiar character and Depp's restrained work solidifies his reputation as one of Hollywood's finest. (VVVV)

**LIAR LIAR** Jim Carrey returns to the manic style of comedy that made him millions after an attempt at a darker brand of yuks in *The Cable Guy*. It's just the way Carrey fans want to see the rubber-faced comic. As hot-shot attorney Fletcher Reede, Carrey displays more warmth and less of the gutter humor found in movies like

*Dumb and Dumber*. Fletcher is a busy if not-too-scrupulous attorney divorced from his wife (Maura Tierney, *Newsradio*) and having difficulty living up to his fatherly commitment to his young son Max (Justin Cooper). When Max innocently makes a birthday wish requesting his dad be unable to lie for an entire day, the laughs begin. Carrey is up to form here, delivering belly laughs with his usual brand of outrageous physical comedy. Be prepared for some scenes of tenderness as Fletcher begins to come clean with Max and realizes he really does love his son. Director Tom Shadyac (*The Nutty Professor*) keeps a fairly tight rein on Carrey and the script moves at a brisk pace with plenty of belly laughs and gentle giggles throughout. The supporting cast is strong too, including Amanda Donohoe (*L.A. Law*) as Fletcher's office nemesis and Jennifer Tilly (*Bound*) as his gold-digging client. (VVV)

**LOST HIGHWAY** You figure this one out. David Lynch's first film in five years has all the trademark Lynch lunacy in a movie he describes as "a meditation on the mysterious nature of identity." Bill Pullman plays Fred, a musician who suspects his wife Renée (Patricia Arquette) may be leading a double life. At a party with Renée, Bill meets some of her less-savory friends, including Robert Blake as "the Mystery man," a frighteningly evil character who insists he has met Fred before. Soon after this encounter, Lynch's dreamlike story careens to new levels of surrealism when Fred is jailed for the murder of Renée, then inexplicably transforms into Pete (Balthazar Getty), an auto mechanic living with his parents (Gary Bussey, Lucy Butler) and servicing his wealthy and powerful client (Robert Loggia) who introduces him to a beautiful temptress, also played by Arquette. Fred and Pete seem to share the same life, lived perhaps inside out. There are no easy answers to this bizarre tale and in a Lynch film that's just as it should be. Intense and terrifying imagery cou-

pled with a mind-blowing soundtrack from Trent Reznor make this a must-see for movie audiences who do not require all the answers. (VVVV)

**PRIVATE PARTS** First Larry Flynt is portrayed as a savior in *The People vs. Larry Flynt* and now Howard Stern is painted as a champion of the underdog battling corporate radio monsters who have the nerve to pay him millions of dollars each year. *Private Parts* portrays a kinder, gentler Stern than one would expect to see, considering his notoriety as the number-one shock radio jockey in America and the king of all media. No matter your preconceptions, you may find yourself liking Stern after this movie. Three different actors play the DJ as a younger man and Stern takes over as himself at age 20 as a college student with a dream to be on the radio—a dream well-developed while Howard was still in short pants by his father, a radio engineer with an affinity for calling Howard a moron. Stern is a fairly capable actor and the rest of the Stern morning show, most notably Robin Quivers, handle their roles well. Mary McCormack plays Stern's long-suffering wife Alison and much of the movie focuses on their difficult but loyal and dedicated relationship. This is a surprisingly sensitive movie in the hands of director Betty Thomas (*The Brady Bunch*) but it's also very funny with much of the gutter humor from Stern's radio show intact. (VVVV)

**SLING BLADE** Anything can happen and Billy Bob Thornton is living proof. His movie, *Sling Blade*—which he wrote, directed and stars in—was up for two Academy Awards, one in the category of Best Actor for his portrayal of the mentally-challenged Karl, which lost out to Geoffrey Rush of *Shine*. The character of Karl bears some similarities to *Forrest Gump*, though Karl's life has been no box of chocolates. Recently released from a state mental hospital for two gruesome murders committed 25 years earlier, the now-rehabilitated Karl returns to the town where he grew up. His Drano-cured voice belies a gentle manner that leads him to befriend Frankie, a young boy and an outsider played by terrific young actor Lucas Black (*American Gothic*). John Ritter plays a protective gay friend of Frankie. Karl's childhood memories are triggered when country singer Dwight Yoakam, as a violently-abusive boyfriend, takes up residence with Frankie and his mother. Yoakam gives a disturbing and sinister performance and represents the dark undercurrent that flows through *Sling Blade*. There

are scenes of pure joy here, from Karl's fatherly relationship with Frankie to the backwoods humor and observations that pepper Thornton's screenplay (which did win the Oscar for best adapted screenplay). But there's always an aura of doom that follows Karl and we're well aware throughout that his past likely won't allow him to be completely free. Thornton's performance may initially be construed as affected and false, but a chilling opening monologue from Karl, a movie rarity, quickly removes any doubt of Thornton's quality. It's a gut-twisting story that works on the strength of this strong and memorable character. (VVVV)

## VUE Ratings

O	= Awful
V	= Bad
W	= Poor
WW	= Good
WWW	= Very Good
WWWW	= Excellent

Todd James hosts "A Minute at the Movies," heard daily at 8:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on MTV News Fridays at 10 p.m.

## CINEPLEX ODEON CINEMAS CINEMA GUIDE

Showtimes for March 28-April 3, 1997

Eaton Centre Cinemas		Village Tree Mall	
2nd Fl., Plaza 101 St. & 181 Ave. • 444-5468		ANY \$6.75 Dinner 82 & St. Albert Hwy St. Albert • 459-1212	
Showtimes: 1:35, 4:45, 8:00 PM		Showtimes: 1:35, 4:45, 8:00 PM	
THE ENGLISH PATIENT M		SPACEJAM PG	
SHINE PG		101 DALMATIANS G	
JUNGLE 2 JUNGLE M		JERRY MAGUIRE M	
EMPIRE STRIKES BACK PG		DANTE'S PEAK PG	
DONNIE BRASCO M		VEGAS VACATION PG	
RETURN OF THE JEDI PG		STAR WARS PG	
LIAR, LIAR PG		JUNGLE 2 JUNGLE PG	
DEVILS OWN M		EVITA PG	
WEST MALL 8		EMPIRE STRIKES BACK PG	
JERRY MAGUIRE M		PRIVATE PARTS M	
DANTE'S PEAK PG		LIAR, LIAR PG	
EMPIRE STRIKES BACK PG		SIXTH MAN PG	
RETURN OF THE JEDI PG		TURBO PG	
LIAR, LIAR PG		POWER RANGERS ADVENTURER G	
DEVILS OWN M		SPACEJAM PG	
TURBO PG		DONNIE BRASCO M	
CAPITOL SQUARE		CLAREVIEW TOWN CENTRE	
JERRY MAGUIRE M		DONNIE BRASCO M	
DANTE'S PEAK PG		THE ENGLISH PATIENT M	
PRIVATE PARTS M		EMPIRE STRIKES BACK PG	
SELENA G		RETURN OF THE JEDI PG	
LOST HIGHWAY R		DEVILS OWN M	
WHITEMUD CROSSING		SIXTH MAN PG	
ENGLISH PATIENT M		POWER RANGERS ADVENTURER G	
DANTE'S PEAK PG		CINEMAS 6	
DONNIE BRASCO M		STAR TREK: FIRST CONTACT PG	
LIAR, LIAR PG		RANSOM M	
DEVILS OWN M		MICHAEL PG	
TURBO PG		FIRST STRIKE PG	
POWER RANGERS ADVENTURER G		SPACE JAM PG	
WESTMOUNT 4		ZEUS & ROXANNE G	
TURBO PG		LOVE & WAR PG	
RETURN OF THE JEDI PG		SCREAM M	
LIAR, LIAR PG		METRO M	
HORSEMAN ON THE ROOF PG		THE PEST M	
SURVIVING PICASSO		101 DALMATIANS G	
RASQUAT		BEAVIS & BUTT-HEAD M	
		RELIC M	
		THE PEST M	

## Vue movies

EDMONTON FILM SOCIETY  
Provincial Museum Auditorium  
853-9100

MADIGAN (1968) Two strong-arm cops are given 72 hours to find a killer. Stars Richard Widmark and Henry Fonda. Dir. Don Siegel. (Apr. 7, 8 p.m.)

METRO CINEMA  
Colin Low Theatre, Canada Place  
425-9212

JEAN-LOUC GODARD. THEN AND NOW: A mini-retrospective of the influential filmmaker.  
IF, JLG: DECEMBER SELF-PORTRAIT (1994): An inner dialogue on Godard's relationship with film, memory, painting, sex, drugs and more. Western Canadian premiere. Dir. Jean Luc Godard (Mar. 26-29, 7:30 p.m.)  
GERMANY YEAR 90: NINE ZERO (1991): With the collapse of the Berlin Wall, Lemmy Caution (the "hero" of *Alphaville*) is left wandering through the ruins of the former totalitarian state. Stars Eddie Ifft and Lemmy. Dir. Jean Luc Godard. (Mar. 28-29, 9:00 p.m.)

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SURVIVING PICASSO	RASQUAT



# Night Clubbing

Listings: 570-6700 • VUE FAX: 426-2889 • Deadline: 3:00 pm Friday

## ALTERNATIVE

### CAFE LA GARE

8104-103 Street, 433-5138  
every FRI: Hy-Phy-Nyte  
FRI 28: Joy Live  
FRI 4: Dragon Live

### THE CORE

10145-104 Street, 420-6811  
every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

### CRAZY FOX

5552 Calgary Trail South, 414-6340  
every SAT: Kerri Anderson's Crazy Fox Sessions

SAT 29: Ben Spencer, Kerri Anderson  
THU 3: Open Stage Blues Jam  
SAT 5: Dawn Bissett  
THU 10: Acoustic Jam & Open Stage  
SAT 12: Not the Rolling Stones

### JASPER ACTIVITY CENTRE

Jasper, 486-5650  
SAT 29: Chix Diggitt, 24-7 Spyz, Silly Rabbit, Facepuffer, LAMS

### PUBLIC DOMAIN

10167-112 Street, 423-7860  
every TUE: Gothic with DJ Simonella  
every WED: Urban Grooves with DJ RS  
every THU: Trashateria Old & New School Punk  
every FRI-SAT: DJ Vegas & DJ JD Disleak  
every SUN: Slaughter Hardcore with DJ JD Disleak  
THU 27: Alley Boys, Las Vegas Cryptkeepers, Mr Bismol

### NATT

SUB, U of A, 492-2153  
SAT 29: Atzar, Blizzard Fish

### HEBAN

10551-82 Avenue, 433-3600  
every SUN: DJ Big Daddy  
every MON: Delicious DJ Brian  
every TUE: DJ's Dwight Scrotum & Chuck Rock  
every WED: Black Wednesday Scary Music for Scary People with DJ Black  
every THU: Retro 80's with DJ Code Red  
every FRI-SAT: DJ Mikee  
THU 27: Tristan Psonic  
SAT 29: Forbidden Dimension, Von Zippers-CD Release Party  
FRI 4: Uisce Beatha, Knutson Green-house Effect  
SAT 5: the Alley Boys, the Gimmicks, James T Kirks

### THE REV

10030-102 Street, 423-7820  
FRI 28: Abstract Original Hip Hop  
SAT 29: Rake, Painting Daisies CD Release Party  
SAT 5: Choke, Ladder Day Saints, Namesake, Longshot

### THE ROOST

Private Member's Club, 10345-104 St. 426-3150  
every THU: DJ Big Dada

## BLUES & ROOTS

### ADREN THEATRE

5 St Anne Street, St Albert, 459-1542  
SAT 5: Mary Jane Lamond

### BAND'S PUB

2831 Fort Rd., 473-8705  
every THU-SAT: Just Mickey  
every SUN aft Jam

### BLUES ON WHYTE

10329-82 Avenue, 439-5058  
every SAT: Blues Jam  
THU 27-SAT 29: Jordan Cook & the Blues Boys

### CITY MEDIA CLUB

6005-103 Street, 433-5183  
FRI 28: Martin Simpson  
THU 3: Folk Open Stage  
FRI 4: Jennifer Berezan  
SAT 5: Bill Gallaher

### CORR'S

10407-82 Avenue, 433-1969  
every SUN: Acoustic Open Stage with Joe Birede & Toni-Rae

### CORKSCREW

13120-97 Street  
SAT 29: Amykal Ammar-CD Release Party

### COUNTRY KITCHEN

137 Avenue & Fort Road, 496-7425  
SAT 29: Lionel Rault Trio

### DEZIO URBAN LOUNGE

8111-105 Street, 439-3388  
every THU: Frenz of Azul

### FATBOYZ

6104-104 Street, 437-3633  
every WED: Koliger Rault Band Host Open Jam

### LA MANANA

10238-104 Street, 424-5939  
THU 27: Los Caminantes, Sonora Tropical-Anniversary Party  
FRI 28-SAT 29: America Rosa  
FRI 4-SAT 5: Sabor Tropical

### JOHN WALTER MUSEUM

Kinsmen Park, 496-2966  
THU 27-SAT 29: Terry McDade & Shannon Johnson

### LOLA'S

8230-103 Street, 436-4793  
every WED: Jeff Hendrick's New York Groove

### MARIO'S

4990-92 Avenue, 466-8652  
every THU: Lionel Rault & Gary Bowman

### MICKEY FINN'S

2 Flr, 1051 IA-82 Avenue, 439-9852  
every SUN: Open Stage

### MISTY ON WHYTE

104588-82 Avenue, 433-3512  
every MON-Open Stage

### NUDDY WATERS

821-1111 Street, 433-4390  
SAT 29: Johnny V

### ROSIE'S

10604-101 Street, 423-3499  
every SUN: Unplugged Open Stage Hosted by Jace

### SARIEHA'S

10158-97 Avenue, River Valley, 421-8904  
every WED: Folk Open Stage

### SIDETRACK CAFE

10333-112 Street, 421-1326  
THU 27: the Kit Kat Club  
FRI 28: Blue Locutus, Bonafide, Silly Rabbit  
SAT 29: Joint Chiefs, Sugar Crash  
MON 31: Open Stage hosted by Painting Daisies  
TUE 1: Velvet Olives  
WED 2: The LBS Vagus, Crypt Keepers, Sky Pilot, Muffler  
THU 3: Tempest  
FRI 4: Alpha Yaya Diallo, Bafing, Feast  
SAT 5: Road Apples, Loetus

### SPAGO

12433-97 Street, 479-0238  
FRI 28-SAT 29: Miguel Neri

### VI MAX

10805-105 Avenue, 413-9454  
every FRI-SAT: Open Stage with the Panheads

## COUNTRY

### FINDLER'S ROOST

8906-99 Street, 461-1358  
every MON: Country Classic Open Stage & Jam  
every WED: Bluegrass Jam Session  
every THU: Old Time Fiddle Jam Session

### LOWRIDERS

11733-78 Street, 479-8700  
THU 27-SAT 29: Sharpshooter  
THU 3-SAT 5: All the Rage in Dallas

### MUSTANG SALOON

16648-109 Avenue, 444-7474  
THU 27-SUN 30: Rifles

### SANDS MOTOR INN

12340 Fort Road, 474-5476  
every FRI-SAT: Second Chance Band  
every SUN: Jam

### WILD HORSE

16625 Stony Plain Road, 484-7751  
THU 27-SAT 29: Saylor & the Buoyos  
THU 3-SAT 5: Mickey Lynn

### WILD WEST

12912-50 Street, 476-3388  
every SAT aft Jam  
THU 27-SAT 29: Five Wheel Drive  
MON 31-SAT 5: Stone Cold Country

## POP & ROCK

### B STREET BAR

9210-34 Avenue, 439-3301  
FRI 4-SAT 5: Tom Sterling's Flashback Review

### BLACK DOG

10425-82 Avenue, 439-1082  
THU 27: the Velvet Olives  
SAT 29: Mike Sattava  
SAT 5: John Gorham, Mike Binding

## CHICAGO JOE'S

114 Avenue & 95 Street, 479-4040  
FRI 28-SAT 29: KGB

## CONVENTION CENTRE

9797 Jasper Avenue, 451-8000  
WED 2: Backstreet Boys

## CRAZY FOX

5552 Calgary Trail South, 414-6340  
SAT 29: Ben Spencer  
SAT 5: Kerri Anderson Singer/  
Songwriter Showcase

## DOG & DUCK PUB

180 Mayfield Common, 489-7766  
every SUN: Open Jam with QED  
THU 27-SAT 29: The Headlong Walkers  
TUE 1: Battle of the Bands with Rage of Angels and Euphonic  
THU 3-SAT 5: Gaye Delorme

## GATOR'S

Regency Hotel, 75 St. & Argyll, 465-7931  
THU 27-SAT 29: Steve McGarrett's Hair  
WED 2: The Billy Joe Green Band  
THU 3-SAT 5: Blackboard Jungle

## GRINER

10957-124 St, 453-1709  
SAT 29: Highway 2 Companion

## HIGHWAY MOTOR INN

4520-76 Avenue, 468-5400  
THU 27: Tom Sterling's Flashback Review

## ICE N' JEW'S

10620-82 Avenue, 433-9411  
every WED: Ultimate Jam Sessions

## KINGS KNIGHT PUB

9221-34 Avenue, 433-2599  
every WED: Fast Freddy & the Knights of the Round Table  
FRI 28-SAT 29: Dash Riprock

## MCCORMICK'S

3975 Calgary Trail South, 438-8833  
FRI 28-SAT 29: Tom Sterling's Flashback Review

## OASIS

11725 Jasper Avenue, 488-0235  
THU 27: Fast Times at Oasis 80's Retro Party

## PEOPLES

10620-82 Avenue, 433-9411  
every WEDS: Brin Yer Own Tunes Night  
FRI 4: Metro Cinema Cabaret Fundraiser

## RED'S

VVEM, 481-6420  
every THU-SAT: Red's Rebels  
SUN 30: the Earthtones, Red's Rebels

## ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Ave, 479-4266  
every SUN: Jam Night  
THU 27-SUN 30: Typhoid Mary

## ROSARIO'S

11715-108 Avenue, 447-4727  
every SAT: Winner of FRI's Battle of the Bands  
FRI 28: Battle of the Bands with Elm N and Rage of Angels  
FRI 4: Battle of the Bands with Sweet Alibi and Taos Hum

## ROSE BOWL

10111-117 Street, 482-5152  
every SUN: Jam

## YESTERDAYS

205 Carnegie Drive, 459-0295  
FRI 28-SAT 29: Dead Famous

## ZAC'S PLACE

9855-76 Avenue, 439-1901  
every TUE: Open Jam

## JAZZ

### BILLIARD CLUB

10505-82 Avenue, 433-3654  
SUN 30, 6: the Strong-Gray Band

### BLAZE DOG

10425-82 Avenue, 439-1082  
every SUN: Root Down Live Acid Jazz

### FARGOS

10307-82 Avenue, 433-4526  
every WED: Live Jazz

### HELLO DELI

10725-124 Street, 454-8527  
THU 27: the Rhonda Withnell Quartet  
THU 3: the Barbara Leah Meyer Quartet, Bill Emes, Bob Miller, Rocky Wiseman

### LA RONDE

Crowne Plaza, 10111 Bellamy Hill, 428-6611  
every THU-SAT: John Fisher & Johann Sillanpaa

### SELECT

10180-101 Street, 429-2752  
FRI 28-SAT 29: Marleigh & Mueller

### YARDBIRD SUITE

10203-86 Avenue, 432-0428  
every TUE: Open Jazz Jam  
THU 3: Momentum

10155 112ST

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CJSR FM88

PARADE SKATEBOARDS & SHOWBOARDS



## LOCAL PUBS

### CROWN & DERBY

13103 Fort Road,  
478-2971  
THU 27-SAT 29: Brian Calnan

### DOG & DUCK PUB

180 Mayfield Common, 489-7766  
every SUN: Open Jam with QED  
THU 27-SAT 29: the Headlong Walkers  
TUE 1: Battle of the Bands with Rage of Angels and Euphonic  
THU 3-SAT 5: Gaye Delorme

### LION'S HEAD PUB

4440 Calgary Trail, 437-6010  
every SUN: Square Dog Jams  
THU 27-SAT 29: Benjamin Leigh  
MON 31-SAT 5: Tony Dizon

### SHERLOCK HOLMES DOWNTOWN

10012-101A Avenue, 426-7784

FRI 28-SAT 29: Dean Pienro

### SHERLOCK HOLMES SOUTH

10341-82 Avenue, 433-9676

FRI 28-SAT 29: Duff Robison

### SHERLOCK HOLMES WEST

Bourbon Street, WEM, 444-1752

FRI 28-SAT 29: Tim Becker

### TJ MAX CAFE

10805-105 Avenue, 413-9454  
every FRI-SAT: Open Stage hosted by the Pan Heads

## KARAOKE

### BAM BAM'S

7522-178 Street,  
481-7474

every other WED & SUN: Karaoke with Bam Bam Ray & Stormin' Norm

### BAN-B

4249-23 Avenue, 461-2244

every THU & SAT: Karaoke

### HEADJOLAS LOUNGE

5017-50 Street, 929-5515

every FRI: Karaoke

### BILLY BOB'S

Continental Inn, 16625 Stony Plain Road,

484-7751

every TUE: Karaoke

### BLUE OQUIL

326 Saddleback Road, 434-3124

every SAT: Karaoke

### BOILER WEST

15120 Stony Plain Road, 484-6589

every TUE-SAT: Karaoke

every SUN: \$1000 Karaoke Contest

### CHICAGO JOE'S

11405-95 Street, 479-4040

every THU: Karaoke

### CHRISTOPHER'S

86 Street & Milbourne Road, 433-5794

every TUE: Karaoke

### CLIFF CLAYVIN'S

9710-105 Street, 424-1614

every FRI: Fantastic Karaoke

### CRAZY FOX

5552 Calgary Trail South, 414-6340

every THU: Ladies Night Karaoke

### CROWN & DERBY NEIGHBORHOOD INN

13103-Fort Road, 478-2971

every TUE: Karaoke

### DANNY HACEJAN'S

89 Street & 28 Avenue, 469-4433

every THU & SUN: Karaoke

### FRANKIE Y'S

3046-106 Street,

437-1887

every WED & FRI: Karaoke

### GAS PUMP

114 Street & 102 Avenue, 488-4843

every TUE-WED: Goofy Gord & Pretty

Pauline's Karaoke Show

### HOO LOUNGE

10044-82 Avenue, 433-5794

every THU & SUN: Karaoke

### LIBERTY LOUNGE

5104-93 Street,

434-4484

every SAT: Karaoke

### ILLIE'S

9945-50 Street, 466-3232

every MON & FRI: Karaoke

### PICN WHISTLE

9912-82 Avenue, 432-0188

every WED & SAT: Karaoke

### POLAR PUB

6825-83 Street, 413-1883

every MON: Karaoke

### RAINBOW PUB

4005 Calgary Trail North, 461-0276

every WED-THU: Karaoke

### THE ROOST

Private Member's Club,

10345-104 St,

426-3150

every MON: Karaoke

### ROSARIO'S

11715-108 Avenue, 447-4727

every THU: Karaoke

### ROSIE'S

10604-101 Street, 423-3499

every WED-SAT: Karaoke

### SKA-NA-NA

10123-112 St., 423-3838

every MON: Karaoke

### SPORTSMAN'S

145, 8170-50 Street, 462-6565

every TUE: Karaoke

### STRATHERN

9514-87 Street, 465-5478

every WED: Karaoke

### WILD HORSE SALOON

Continental Inn, 16625 Stony Plain Road,

484-7751

every MON, THU-SAT: Karaoke

### WINDHILL

101 Millbourne Mall, 462-6515

every SUN: Karaoke

## LIVE COMEDY

### YUK YUK

Bourbon Street, WEM, 481-YUKS

THU 27-SAT 29: DJ Hazard, Steve

Young, Santos, Andrew Grose

## CLUB NIGHTS

### 1001 NIGHTS

10018-105 Street, 448-1001

every FRI-SAT: R&B, Hip Hop, Retro

with DJ Tech

### BUMPERS

Kingsway Inn, 10812 Kingsway Ave,

479-4266

every TUE-SAT: DJ Kelly

### CLUB LA

Leduc, 5705-50 Street,

986-4018

every MON, WED-SAT: DJ Stretch

### THE M' 166TH

10620- 82 Avenue,

433-9411

every THU: Student's Night

### JAX SPORTS BAR

15327-97 Street, 476-6474

every WED: NHL Night with the Bear

### KINGS KITCHEN PUB

9221-34 Avenue,

433-2599

every THU: the Bear's Sled Dog Hosts

Canadian Rocks Thursdays

### PUBLIC DOMAIN

10167-112 Street,

423-7860

every TUE: Gothic with DJ Simonella

every WED: Urban Grooves with DJ RS

every THU: Trashateria Old & New

School Punk

every FRI-SAT: DJ Vegas & DJ JD

Dislexik

every SUN: Slaughter Hardcore with DJ

JD Dislexik

### RED'S

WEM, 481-6420

every SUN-WED: Kenny K's Sounds of

the Past & Present

THU 27: Cosmic Bowling Laies Night

### ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Ave,

479-4266

every SUN: Jam Night

### SHAKESPEAR'S

10306-112 Street, Upstairs, 429-7234

every FRI: Women Only

MON 23: Family Day Easter Hunt

### SPORTSMAN'S CLUB

5706-75 Street,

413-8333

every Night: Dancing with DJ G

### SQUIRES

10505-82 Avenue, 439-8594

every WED: Warthog Wednesday

## CLASSICAL

### EDMONTON SYMPHONY

### ORCHESTRA

Jubilee Auditorium,

451-8000

FRI 4-SAT 5: Magnificent Masters Series

### ALBERTA COLLEGE

### CONSERVATORY OF MUSIC

Muttart Hall, Alberta College,

425-7401

TUE 8: Josephine Van Lier, cello, Corey

Hamm, piano, 8 PM



**PUB**  
180 Mayfield Common

170 St. at  
Stony Plain Rd.  
(next to Country  
Kitchen Restaurant)

"Your place in the  
west end for  
great live music."

March  
27, 28, 29

**HEAD-  
LONG  
WALKERS**

April  
3, 4, 5

**GAYE  
DELORME**

EVERY TUESDAY  
THE WORLD FAMOUS  
DOG 'N' DUCK  
BATTLE OF THE BANDS  
GREAT PRIZES FOR  
WINNING BANDS

EVERY  
SUNDAY NIGHT  
OPEN JAM  
FEATURING  
HOLIE BAND  
Q.E.D.

## WEDNESDAYS

## BRING YER OWN

## TUNES

## NIGHT

with CHEAP HI-BALLS & COCKTAILS

## THURSDAY 27

## CHEAP BEER NIGHT

## FRIDAY 28

## SATURDAY 29

## Spring Has Sprung!

and we've gone

## LOONEY

Looney cover charge

## FRIDAY & SATURDAY

W/ Super-Cheap

## Happy Hour

8:30-10:30

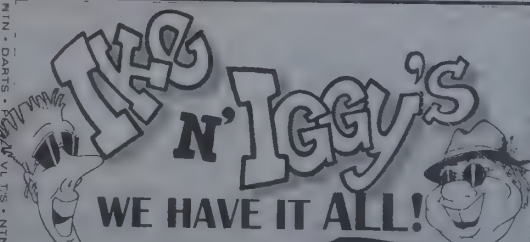
## PEOPLES

NIGHTLY CLUB

10620 - 82 AVENUE

Servey No Minors • Infoline: 431-0028

Now booking and looking for multi-band gigs. Call Servey for details.



WE HAVE IT ALL!

MARCH 27, 28 & 29

D.C. & the Fix Mix

SMOOTH TUESDAY

(to be announced)

APR. 1

EVERY WEDNESDAY

JAM NITE

WITH YOUR HOST STEVE MOY

(Bring your axe!)

EVERY THURSDAY

IS STUDENTS' NIGHT

SHOW YOUR I.D. AND GET

HAPPY HOUR PRICED FOOD & DRINKS!

renford inn on whyte

433-9411 10620 82 ave.



# It's Exactly What's Going On Out There

## E-town Live

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

### GALLERIES — SHOWS OPENING/ EVENTS

#### INTEGRAL ART

12310 Jasper Ave. 482-2854.

**CELEBRATING CINNABER:** Figurative paintings and monographs by Bev Tosh. Opening at new address on April 12, 12-12-24.

#### EAGLE ONE GALLERY

202, 9644-54 Ave. 435-5384

**GRACE JANE:** Mixed media works. Thru April. Opening reception Apr. 3, THU, 7-9 PM.

#### EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223

**VICKY ALEXANDER: BETWEEN DREAMING AND LIVING:** Installation and photographs based on fantasies we build for ourselves. Apr. 5-June 15. Opening reception, FRI, Apr. 4, 8-10 PM.

**DISREPRESENTATION:** An exploration of the range of abstract art currently being produced in Alberta, from pure abstraction and the reactions to it, to independent explorations. Apr. 5-June 15. Opening reception, FRI, Apr. 4, 8-10 PM.

**NEW ACQUISITIONS:** Works recently acquired by the gallery either through donation or purchase. These acquisitions reflect the gallery's priority for historical and contemporary Alberta art. Apr. 5-June 15. Opening reception, FRI, Apr. 4, 8-10 PM.

**THE POOLE FOUNDATION GIFT:** A new Permanent Collection Exhibition. A survey of Canadian art from the early 1800s to present. Curator: Bruce Grenville. Apr. 5-Ongoing. Opening reception, FRI, Apr. 4, 8-10 PM.

**PROJECT ROOM: #12, THE HUMAN FORM IN CONTEMPORARY INUIT ART** Sponsored by the Bearclaw Gallery and an anonymous supporter. Apr. 5-May 18. Opening reception, FRI, Apr. 4, 8-10 PM.

#### ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402.

**CONTEMPLATION:** Watercolors and woodcuts by Karin Gutsch. Until April 5.

#### THE PRINCE GALLERY

Paint Spot, BSM, 10516 Whyte Ave. 432-0240

**ICONOGRAPHY II:** Installation, mixed media by Brent Irving. Until Apr. 30.

#### HARPCOURT HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

**DEATH WITHOUT BODIES:** Works by Leslie Thompson. Mar. 27-Apr. 26. Opening reception, THU, Mar. 27, 7:30-10 PM.

#### LATITUDE 51

10137-104 St. 432-5353

**THE MEDICINE CHEST PROJECT:** by Helen Dyck. Apr. 3-26.

#### MANIFESTO

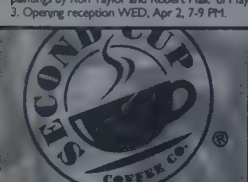
10043-102 St. 432-7901

**TRUE MUMMY:** In conjunction with Northern Light Theatre, featuring eight artists. Thru April.

#### ORIGINAL ART GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave. St. Albert. 460-4324

**VIRTUAL REALITY—IMAGINARY LANDSCAPES OF WESTERN CANADA:** Water color and ink paintings by Ron Taylor and Robert Hall. 'til May 3. Opening reception WED, Apr. 2, 7-9 PM.



**Neotrio**  
149th Street  
Friday, Mar. 28  
8902 - 149 Street  
481-1238  
Jasper Avenue  
Saturday, Mar. 29  
Neotrio  
11210 - Jasper Avenue  
421-4480

**Whyte Avenue**  
Tuesday, Apr. 1  
TrioHouse  
10402 - 82 Avenue  
439-8097

**WHERE THE WORLD STOPS FOR JUST A SECOND...**

### INDIGO PRINT AND PAPERWORKS

12214 Jasper Ave. 452-2208

**FALLING DOLLS:** Prints evoking the experience of prostitution, by Marna Bunnell. Until Mar. 31.

### IRON AGE

Bonnie Doon Shopping Centre, 914-3911

Featuring nine local designers.

### KAMINA GALLERY I

7510-82 Ave. 944-9497

**Northern prints by Willie Wong.** Wildlife prints by various artists.

### KAMINA GALLERY II

9939-170 St. 413-8362

**Originals and prints by Larisa, Terry O'Connor, Wei Wong, Kee Wong, et al.**

### MCNULLEN GALLERY

U of A Hospital, 440-112 St. 492-4211

**WILLIAM R. SINCLAIR AND LOCAL ARTISTS IN SUPPORT OF THE UNIVERSITY HOSPITAL FOUNDATION:** Patricia McEvoy, Gloria Mok, Henry Shin, Izzy, Sylvia Blahnik, Neil Lazarus, Maureen Harvey, Alfred Schmidt, Mary Masters, C.W. Carson and John Diopola. Until May 3.

### MISERICORDIA HEALTH CENTRE

16940-87 Ave. 484-8811, ext. 6475

South wing, day day corridor.

**C.W. CARSON:** Mixed media works, images from art history and collaged with images of pop culture, materials and images are often recycled. Until May 19.

**OFF THE WALL:** Works in clay by Lil Cadman. Mar. 31-May 21.

### MUSÉE HERITAGE MUSEUM

St. Albert Pl. 5 St. Anne St. St. Albert. 459-1528

**PANGNIRTUNG PRINTS: HERITAGE AND SURVIVAL:** Printmaking works of fourteen Inuit artists recall a past way of life. Photographs of commercial whaling in the Arctic in the early 20th century. From the Winnipeg Art Gallery. Until Apr. 27.

### MUTUAL CONSERVATORY

9626-96A St. 496-8755

**CHURCH AND COUNTRY:** Orthodox churches and landscapes of East-Central Alberta by Neil Zazark. Until Apr. 5.

### NOBLE CACTUS

10752-124 St. 455-9922

American Southwest original art and prints.

### PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert. 460-4310

**JOURNEYS:** Six artists portray their experiences and psychological journeys. Until Mar. 29.

### BOWLES AND COMPANY LTD.

Coopers & Lybrand Building, Mezzanine Level, 103-103 St. 426-4035

**Recent works by Cherie Moses, water colors by Barb Brooks, Sigrid Behrens, Eva Bartel, acrylics by David Seghers, Angela Grootelaar, oils by Arlene Wasylsynchuk and Linda O'Neill.** Thru March.

**Commerce Place Galleria:** 10155-102 St. Oils by Gordon Harper. Thru Mar.

**Westin Hotel.** The Pradera, 10135-100 St. Pastels by Audrey Plannmuller. Thru Mar.

### SCOTT GALLERY

1041-1124 St. 488-3619

**ROY LEADBEATER—30 YEARS OF 'SCULPTURE':** Retrospective and new works, sculptures and a selection of his paintings. Until Apr. 9.

### SENSEIDITY GALLERY & FRAME SHOP

9860-90 Ave. 433-0388

**CHANGING FACES—CHANGING PLACES ALBERTA FARM AUCTIONS:** '96-'97. New paintings by Richard Rogers. Until Apr. 14.

### TWO GUYS WITH PIPES

10554-82 Ave. 2nd Fl. 448-7273

**RANDAL KAY:** A National Treasure.

### VANDERKLEIJ

10344-134 St. 452-0286

**SPRING GROUP SHOW:** Featuring paintings by David Alexander, Gregory Hardy, Jonathan Forrest, David Cantine, sculpture by Ken Macklin, Isla Burns. Until Apr. 7.

### WEST END

12308 Jasper Ave. 488-4892

**ALBERTA LANDSCAPES:** W.H. Webb solo exhibition. Until Mar. 28.

### CRAFT SHOWS

#### ALBERTA CRAFT COUNCIL

10106-124 St. 488-6611

Cloth constructions and paintings by Wendy Toogood. Until Apr. 26.

#### Discovery Gallery

Sculptural works, mixed media, by Barbara Starrenburg. Until Mar. 31.

#### STRATHCONA PLACE CENTRE

10831 University Ave. 433-5807

**THE MEMBER'S ARTS AND CRAFTS:** Until Apr. 3.

### MUSEUMS/DISPLAYS

#### ALBERTA AVIATION MUSEUM

11410 Kingsway Ave. 453-1078

Aircraft on display and under restoration.

#### ALBERTA RAILWAY MUSEUM

24215-34 St. 472-6229

Housed in the railway station built at St. Albert in 1909.

#### BISTRO WEBB

8711-82 Ave. 468-6983

[www.ouest.com/reportage](http://www.ouest.com/reportage) [www.ouest.com](http://www.ouest.com)

### CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and advanced aviation in Canada.

### CITY HALL

Sir Winston Churchill Sq., City Rm. 492-1884

**1997 Corporate Display** now on view. Edmonton Twin and Triple City Display - In preparation for the People of Multiple Birth Convention - 1997. Until Mar. 30.

**Display of Hull:** Our Twin City Ongoing.

### EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM

McKay Ave Sch. 10425-99 Ave. 422-1970

**THE EDMONTON SCHOOLBOYS BAND (1036-1969)**

### EDMONTON SPACE & SCIENCE CENTRE

451-3344

**IMAX Theatre:** Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations. **VISIONS OF THE UNIVERSE:** Paintings by Joe Tucciarone. Images from the Hubble Space Telescope, color astrophotography by David Malin. Until May 14.

### FOOT EDMONTON PARK

S. Edm. Quesnell Bridge, W. Whitemud Park. 496-8787, 496-6977

**SAT 29: M & M Easter Sweet Treat Hide & Seek**

### JOHN JANZEN NATURE CENTRE

Fort Edmonton Park, Fox Dr., Whitemud Dr. 496-2939

**THE BOREAL FOREST:** Interactive display, Boreal Toads, games and videos. 'til Apr. 30.

### JOHN WALTER MUSEUM

Kinsmen Park, 9100 Waterdale Hill, 496-4852

**SUNDAY OPENINGS:** 1-4 pm.

### LEGISLATIVE ASSEMBLY INTERPRETATIVE CENTRE

N. Legislative Grounds, undrgrd pdwy, 422-3982

Visit Alberta's premier architectural attraction.

### MUSÉE HERITAGE MUSEUM

St. Albert Pl. 5 St. Anne St. St. Albert. 459-1528

**PANGNIRTUNG PRINTS: HERITAGE AND SURVIVAL:** Printmaking works of fourteen Inuit artists recall a past way of life. Photographs of commercial whaling in the Arctic in the early 20th century. 'til Apr. 27.

**JUNGLE FEVER:** An interactive exhibit about Science Alberta. 'end of June.

### MUTUAL CONSERVATORY

9626-96A St. 496-8755

**A SPLASH OF SPRING:** Azalias, cyclamen, daffodils...

### OLD STRATHCONA MODEL AND TOY MUSEUM

8603-104 St. 432-4512

Paper replicas of historic sites, ships, planes, trains, birds.

### PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave. 453-9131

**Dig It Science Circle:** For young families. Weekends, 1-4 PM.

### GENGHIS KHAN: TREASURES OF INNER MONGOLIA

Archaeological treasures from Inner Mongolia, some as old as 4000 years. Silk garments, solid-gold saddle ornaments, rare porcelain wares and intricate bronze statues on display Until July 6.

**POPE & YOUNG:** On display the best and biggest specimens taken over the last year by bowhunters.

**THU, Apr. 3: TIME TRAVELLERS IV: PHAROAH'S PEOPLE: RECONSTRUCTING LIVES OF THE ANCIENT EGYPTIANS:** lecture by Dr. Lovell. 7:30 PM.

**SUN 30 & SUN Apr. 6:** Life After Death! The Magical World of Moss

### REYNOLDS-ALBERTA MUSEUM

Weasakwin, Highway 13. 1-800-661-4726

Bicycles, cars, farm equipment... reflections of Alberta's transportation history.

### BUTHERFORD HOUSE

11153 Saskatchewan Dr. 427-3995

Costumed interpreters recreate daily household activities.

**SAT 29-SUN 30:** Easter Arrivals: Egg Games, Hunts, Dyeing and Easter baking. 1-4 PM

### THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave. 441-2077

Set in the original Old Strathcona. Telephone Exchange Building (1912).

### THEATRE

#### AS YOU LIKE IT

Robert Tegner Student Centre, Concordia University College, 7128 Ada Blvd. 440-6661

Presented by Off The Fence Theatrical Society. Shakespeare's romantic comedy (bordering on farce) that takes place in 1597 in New York City and the Appalachian Mountains. Mar. 30-May 3.

#### BANANA BOOTS

3rd Space, 11516-103 St. 477-5955

Written and performed by David Fennario. A Naive anti-hero is propelled into a foreign land where classy folks are surrounded with 12 foot brick walls. Mar. 27-Apr. 6.

#### BIG BONANZA BARN BURNER

Jubilation Dinner Theatre, W.E.M. 484-2424

It's hoo-doo time at the Old Ponderosa Ranch and the Cartwheel Clan is hosting this foot-stomping country shindig! Patriarch Bess Cartwheel hopes to marry off her daughters. Until Apr. 12.

### THE DATING SERVICE

Celebration Dinner Theatre, Neighborhood Inn. 448-9339

Sebastian is lazy and smokes cigars. Salina's idea of romance is based on DNA compatibility. Both are cupids have been assigned to the Aphrodisiac Attack Dating Service. This is angry. Amber is hurt. Apr. 4-June 8.

### DIE-NASTY

Varscona Theatre, 10329-83 Ave. 433-3399

**The Live Improvised Soap Opera.** Murder, betrayal, animal passion... It's time for the soaps every MON night @ 8 PM.

### DE FANTASTIC'S AMAZING COMET SHOW

Margaret Zeidler Star Theatre, Edmonton Space & Science Centre, 11211-142 St. 451-3344

Part of the Comet Hale-Wobop World Tour '97, live theatre show about comets and Comet Hale-Bopp. Until June 22.

### HAYSTACK FOLLYS

Celebration Dinner Theatre, Neighborhood Inn. 448-9339

The small frontier town of Haystack has become a hotbed of showdowns and hoedowns. Until Mar. 30.

### HENRY 14, PART I

Varscona Theatre, 10329-83 Ave. 433-3399

Produced by Shadow Theatre. Shakespeare's epic tale about a princely hero who becomes a rebel and the rebellious prince who becomes a hero. Until Apr. 6.

### JOHNNY & POKI VARIETY HOUR

Varscona Theatre, 10329-83 Ave. 433-3399

Johnny Reno welcomes Poki Schvadar back from London. Every SAT night @ 11 PM.

### MATA HARI—

TIGRESS AT THE CITY GATES

Rice Theatre, Citadel Theatre, 425-1820

One Yellow Rabbit's hit musical. Mata Han, the stage name of Margaretha Zelle, a Dutch courtesan whose exotic dancing made her queen of Europe's salons. With the outbreak of WWI, a favourite consort of its generals. In 1917 she was executed in Paris for crimes of espionage. Was she a traitorous femme fatale or an innocent scapegoat. Apr. 15-May 3.

### NEW WOM PLAYERS

9907 YOUTH IN THEATRE

B Scene Studios, 8212-104 St. 499-1271

**NOT WITH A BANG NOT WITH A WHIMPER BUT WITH A DULL THUD AND SOME SQUISHING SOUNDS:** By Daniel Arnold. A story of love, life, and death on the 33rd floor. Two strangers have come to end their lives... things are complicated by the arrival of the ex-boyfriend.

**BEING NOTHING:** By Crystal Drew. Join Art in his journeys through the mainstream, in search for meaning in nothingness he desires to just be. 'til Mar. 30.

### PICASSO SLEPT HERE

Mayfield Dinner Theatre, 483-4051

Written by Robin Hawdon. Take two oversexed husbands, add their exotic girlfriends, throw in their beautiful wives, and the bed that Picasso, the master seducer of all time, slept on and you have a recipe for hilarity. Until May 11.

### THE SHEEPISH GIANT

Stage Polaris, Varscona Theatre, 10329-83 Ave. 432-9483

Wilde's fairy tale is retold in a highly visual style. Winter takes up permanent residence when a giant builds a high wall to keep children from playing in his garden. Only the love of one small child can melt the ice in the giant's heart. Apr. 11-27.

### SIX DEGREES OF SEPARATION









# CLASSIFIEDS

Empire Building,  
307, 10080 Jasper Avenue, T5J 1V9  
Ph: 426-1996 Fax: 426-2889

DEADLINE FOR CLASSIFIED ADVERTISING - 3:00 PM - MONDAY BEFORE PUBLICATION

## FREE • FREE • FREE • FREE • FREE ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words **FREE**, providing the ad is non-profit.

Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

## ACTORS WANTED

Actors wanted for Fringe comedy. For information or audition, call 438-0746.

na0320

## ARTISTS TO ARTISTS

VISUAL ARTISTS - Wanted to form a seated circle of support, encouragement and protection with other Artists. Call Maggie 426-0603.

na0321

THEATRE THEATRE is seeking volunteers for Stage Managers, and Directors for the Carnival of Shneking Youth (Ages 14-25) Call Kari 499-1271.

na0322

The Alberta Society of Artists, Annual Membership Jury May2, 1997 deadline Call Peggy at 454-8706 for application.

na0323

Video Art and Theory Comprehensive Video Course Suitable for Beginners. 10 sessions over 10 Saturdays starting April 19, 1997. Contact Shirela at FAVA to pre register. Ph. 429-1671 2nd fl. 9722-102 Street.

na0324

WANTED: Performers & musicians for unplugged open stage. Contact Jace 917-1037.

na0325

CWA Reading Series at Cafe Mosaics 10844-82 Avenue 7:00pm. The first Tuesday of each month! For more info call 424-0287.

na0326

Manifesto Gallery now accepting submissions in all mediums for "True Mummy" installation, in association with Northern Light Theatre. Call David or Carol at 423-7901.

na0327

Creative space to share in Ortona Building (Folk Fest) \$60/70/month. Beginning April 1. Call 433-2050 and leave a message.

na0328

WANTED: Production Manager for "Samsara", an East Indian adaptation of Shakespeare's Hamlet. For details call Shomee at 484-8470.

na0329

THEATRE NETWORK is now accepting submissions from young writers (under 30) for its Synchro Festival of the Next Generation. This is an opportunity for your play, script, and/or story to be workshopped and then performed in our Spring Festival. Deadline for submissions is March 24, 1997. SEND TO

Theatre Network, 10708 124th Street  
Edmonton, AB, T5M 0H1

For more info call Bradley Moss 453-2440

na0330

Support CWA by donating artwork for our upcoming silent auction fundraiser. Tax receipts available. Deadline is April 15, 1997. Call 424-0287.

na0331

## ARTIST STUDIOS

Studio or office spaces available in newly renovated building with exhibition & artist retail spaces. Low rent, located downtown. Please call Peter 488-3888 between Mon-Fri. 10:00am - 5:00pm.

CR0227

Latitude 53 Society of Artists in the Great West Saddlery Bldg. Edm. Studios available. Reasonable rates. Printmaking facilities at SNAP for tenants. Leave message Ph (403)423-5353 or Fax (403) 424-9117.

na0289

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St., Info ph. 423-1492 (SNAP).

na0099

## ARTIST WORKSHOPS

Learn how to write a great song. Songwriting at the Kananaskis Ranch. Instruction from Rick Berestford (George Jones, Everly Bros.) and John Capek (Rod Stewart, Amanda Marshall). May 23-25. Call 433-2050.

na0332

## MUSICIANS AVAILABLE

Skinny, longhair guitarist looking for form / join R & B band. Into: Dolls, Thunders, Dead Boys, Iggy, Obscure White Trash, Eyeliner. No Charvels or 18-pc drum kits. 439-7945.

na0330

Blues-based guitar player with strong vocals, harmonica, good gear, wheels, travel, 20 years experience, seeks working band, or situation. Try anything. Call Dwayne 461-6766.

na0331

Drummer-singer seeking R & B, classical Rock band. Call Ken 436-6705.

na0332

Experienced, serious, flexible, positive attitude, musician on drums and percussion, looking for work and/or like minded musicians who love to play. You name it. If I do not know it, I will learn it! Phone Eric 958-0533.

na0333

Need a drummer who can cut it? Try an old monster. All styles, deluxe groove and sound. Replacement sub whatever. 454-3582.

na0334

## MUSICIAN SERVICES

### ENTERTAINMENT LAWYER

ARTISTS REPRESENTATION

John K MacDonald 437-4822

CR0605/97

### REHEARSAL SPACE

Rehearsal space for rent. 24 hour access. Clean South Side location, good security. Call 439-1889.

na0335

## MUSICIANS WANTED

Bass Player needed for very serious original project. Experience a must. need to travel. Influences KISS. Call 437-7121.

na0337

Creative rhythm section wanted for alt. rock band. Originals from soft and dreamy to fast and heavy. Call 444-4831.

na0338

Bass player needed for all original band. Ages 18-30. Call Sean or Dave 471-5621.

na0339

Lead guitarist needed for original band. Vanous British influences. Call Sean or Dave 471-5621.

na0340

Original modern Rock band looking for singer with little inhibition and lots of melody. Call Chad 439-1261.

na0327

Steady working weekend band requires female vocalist. Style includes current and classic rock, popular dance music. For details and auditions please call Adam after 4pm 472-0890.

na0330

Bass player wanted for original rock band with abstract tendencies. Male / female, vocals an asset, must be open minded. Call 454-0201.

na0320

Wanted: Percussionist and vocalists for original showcasing project. All styles and influences welcome. Contact Steve 464-9068.

na0330

Drummer wanted for summer project. Improv is a must. Call Paul 511-0659.

na0320

Vocalist Wanted for serious original band. Big power required. Pro level only. Rock, Funk, Alternative.

na0330

Keyboardist wanted for established surf instrumental band (Johnny Johnny Johnny). Mid 20s preferred, male or female. We can supply organ, amps and vibraphone. Call Alex 435-6206.

na0320

Straight ahead midrange rock & roll band seeks positive, hard working creative bass player for original band. Call Jason 469-0968.

na0313

Bass player wanted (17-24 yrs old) for St. Albert based heavy alternative metal band for gigs and recording possibilities. Walter 460-8527.

na0337

## MUSICIANS WANTED

Lead guitarist wanted for southside-based cover & original band. Top 40, Rock, Alternative, etc. Must be 18+ with a good attitude. Call Cory 431-9365.

na0327

Part-time progressive classic rock band looking for experienced high calibre drummer. Must be able to play Rush. Call Jamie at 469-7931.

na0327

Bass player needed for original Rock band with an independent CD. Call Tyson 466-0674.

na0313

Original Beatlesque / Supertramp project auditioning drummers and bassists. Have catalogue, management, space. Call Donald 433-7567.

na0313

ANTS ON A LOG - Seeks an inspired young violin player 16-20yrs. Influences include Beatles, Charlie Parker, Pink Floyd, and Beck. Improv an asset. Call Steve 988-5115 (leave message).

na0313

Drummer needed for cutting edge original alternative Rock band. Studio time booked. Experience a must. Call 437-7121 or 906-7765 after 6pm.

na0313

An established Death Metal looking for a double-kick drummer. We will be recording and gigging soon. Call org 454-7656.

na0337

Drummer needed (M/F), must drink and have own kit. Hard hitter only! Call 438-7040.

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na0327

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RG0227

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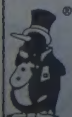
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## VOLUNTEERS

The Youth Emergency Shelter Society needs runners for "The Great Human Race" on Sunday, April 27th, 1997. Call Tereza Golko at 468-7070 for any information or registration forms.  
CR/0327

The Centre for International Alternatives is hosting the Global Visions festival again this year. The event promotes the awareness of sociopolitical issues. Global justice, regarding the environment, the third world, and women are a few themes. The festival is scheduled for September volunteers (who get free access to the festival) are needed now. For more info please contact Larisa Mihovich at 439-8744.  
CR/0329

The Edmonton Kiindike Days Association is looking for a Festival Operations Coordinator. This is a contract position (3-4 months). Please send applications to G.M. EKDA. Fax 479-3538. e-mail: ekda@kiindikedays.com  
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# Not Necessarily the Horoscopes

By Samson and Patrick Chui

**AQUARIUS (JAN. 20-FEB. 18)** Scientists will give potatoes the ability to destroy themselves if they sense they are diseased. Great. Sometime this week you'll be serving baked potatoes at dinner, when one of them will jump off the plate, stab itself to death with a fork and scream something about death before dishonor. You say mashed potato, I say honorable suicide.

**PISCES (FEB. 19-MAR. 20)** Your friend's WHINEYness will become more and more grating on your nerves and you will push him out of the CAR. Ha ha. Then you will get addicted to the feeling of wild pleasure and start doing this TO all your friends. ON top of this, you will become a sadist and start BASHING street SCUM on Jasper Ave. Make them touch your MONKEY: and KISS YOUR ASS.

**ARIES (MAR. 21-APR. 19)** You will get a set of Chinese happy balls this week. They say that by rotating them slowly in your hand you will achieve peace, harmony and happiness. And your boyfriend will be pleased.

**TAURUS (APR. 20-MAY 20)** Your roommate will be arrested this week as the chief suspect in a murder. They will want to check his DNA against the sample of the murderer which they have by yanking the hair out of his head. Too bad that's against constitutional rights. Be helpful and let them search the toilet seat...

**GEMINI (MAY 21-JUNE 20)** You'll be studying medical history this week and find out about cases where men fractured their penises. One case involved a man who slammed the car door on his penis. Surprisingly enough, there have only been 30 cases in history. Or maybe it isn't such a surprise. I'm sure not everyone has reported it. In my penis is broken...

**CANCER (JUNE 21-JULY 22)** A psychic fair will come into town this week and you will get a personal horoscope done by the "psychic"

computer. It will be abstract and thought-provoking. It's actually a trick. They've really got a midget in the machine banging his head on the keyboard and randomly filling in vowels until it forms words.

**LEO (JULY 23-AUG. 22)** You'll get lost looking for a friend's house in a screwed-up part of town. It's one of those addresses that uses a road name instead of a number. If they're going to have road names, at least do it in some sort of order. For example: In honor of the idiocy of randomly naming roads they could start with Duncie Road, Retard Street, Buck-Ass Stupid Avenue, then go onto Completely Fucking Crazy Crescent. And before you knew it, you would be in the middle of Millwoods.

**VIRGO (AUG. 23-SEPT. 22)** You will discover the reason why those new chips can be completely fat free. The fat's been completely replaced by Olestra. Olestra is completely indigestible. It's also completely recyclable. This may explain why chip manufacturers are so generously hauling away sewage.

**LIBRA (SEPT. 23-OCT. 22)** You will fall for a sexy Oriental this week. You aren't quite sure what it is. It may be the charm, or the intelligence and great sense of humor. Or maybe it's the amazing body. It's probably just spring fucking with your hormones and watching Dragon: The Bruce Lee Story on acid...

**SCORPIO (OCT. 23-NOV. 21)** This week you will ask a blind date out for a coffee. If the person is attracting you, you can stick around and drink coffee for a couple of hours. If not, there's no pressure to stick around and the coffee will help you stay awake. Maybe that's why your date's ordering an espresso...

**SAGITTARIUS (NOV. 22-DEC. 21)** Safeway employees will go a strike this week and you will get a job working as a replacement. Too bad they don't sell riot shields instead of panty shields.

**CAPRICORN (DEC. 22-JAN. 19)** This week you will go and see Zeus and Roxanne at the dollar theatres. It's touching movie about inter-species love and overcoming adversity. Everybody will stand up and cheer at the end. They could probably write the sequel based on your sex life.

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#### Women seeking Men

I'm 29 yrs. old, friendly, outgoing & I love to talk. I'm looking for a special friend, someone I can talk with, laugh with & just have a great time with. Box 3741.

I'm a 27 yr. old, single, white female who's the mother of two children. I'm an honest person, very open-minded. I enjoy a lot of things & like to learn new things. I'm looking for a 27-35 yr. old male for friendship & possibly more. The man for me would be very honest, love kids & enjoy going out. If you're interested, & you would like to know more, just box me back. Box 5036.

I'm a single, white female, 26 yrs. old, 5'3", tall, 125 lbs. with short, wavy dark hair & beautiful dark eyes. I have a great smile. I love everything from the outdoors, to camping, hiking & boating. I love long walks, movies, pets, kids & a good book. I'm very caring, honest, loving, open & sincere. I'm looking for that special someone out there who wants to spend the rest of his life with me. If you think you could be the one for me, please get back to me. Box 5116.

I'm Andrea, a 24 yr. old, 5'2" tall, single, white female with shoulder length, brown hair & brown eyes. I enjoy a lot of different activities, mostly in the outdoors. I enjoy camping, fishing, horseback riding & a whole lot more. I'm looking for a 25-35 yr. old, single man who knows where he's going & what he wants out of life. If you're interested, & you would like to know more, please box me. Box 9002.

My name is Adrian, I'm attractive, 27 yrs. old, 5'4" tall, 138 lbs. with black hair. I'm voluptuous in all the right places. I'm a pub waitress. I'm out of town, but do visit Edmonton quite frequently. I'm looking for a great, humorous, attractive, funny type of guy. Box 9020.

My name is Sandra, I'm considered attractive with blonde hair & blue eyes. I'm not into a long term relationship, but rather, a casual encounter. I'm looking for a 27-40 yr. old man who's over 6'0", attractive. If you're interested, please box me back. Box 8150.

I'm looking for a partner & a friend who will not just sit & dominate. I'm tall, 5'10", with reddish brown hair & blue/grey eyes. I possess a twisted sense of humour & I'm playful & somewhat exploratory in nature. I'm looking for a man who's intelligent, with good life skills. I'm looking for a man who's confident & not arrogant. He would be a non-smoker, who possesses some of the same hobbies & interests as me. These could include reading, dining in & out, movies, all types of music, the theatre, camping, the outdoors, & more. If any of this sounds interesting, & you'd like to know more about me, please contact me. Box 4715.

I'm 31 yrs. old, single, no dependents, a student & a volunteer in my spare time. I'm 5'5" tall, 140 lbs. with long, curly black hair & brown eyes. I'm a smoker & casual drinker. I'm passion is watching & playing sports. I also love to sing & dance. I'm very caring, giving, honest, & have a great sense of humour. I'm looking for friendship & casual dating. I'd like to leave you with the thought that while we can't change the direction of the wind, we can move the sails to go to our destination. Box 6629.

I'm a 36 yr. old, single, white female who's got hearted & open-minded. I'm 5'5" tall, 130 lbs. with brunette hair & blue eyes. I'm athletic with a medium build. If you're interested, give me a buzz. Box 5512.

I'm looking for a friend & a lover. I have shoulder length, blonde hair, big, sparkling, blue eyes, a full figure, full lips & I'm 5'4" tall. I'm loving, caring, down-to-earth & warm hearted. I would like to meet that someone who will spark into my life. I'm not into head games & I'm a non-smoker & social drinker. I like camping, campfires, fireplaces, traveling & watching sunsets & sunrises. I enjoy a good movie, especially action & mystery. I like 30's & 60's & country music. If you're interested, please box me back. Box 5209.

This is Tammy, I'm 29 yrs. old, 110 lbs. with blonde hair, reddish hair, blue eyes & I'm considered attractive. I'm looking for friendship, nothing too serious right now, because I'm involved in getting into a relationship at the moment. I like country music, soft rock, & I like going dancing. I'll go for a coffee or just stay in for a coffee. If you're interested in finding out more about me, please leave a message for me in Box 4349.

My name is Theresa, I'm 27 yrs. old, attractive & professionally employed. I've never been married & have no children. I'm very active & enjoy the outdoors. I'm also very outgoing. I'm looking for someone 28-33 yrs. old, who's active & outgoing as well. You must be fit & very honest. I'm looking for a friend & possibly more. Box 2712.

My name is Lee, I'm 35 yrs. old, 5'5" tall, 135 lbs. with shoulder length, sandy blonde hair & green eyes. I'm considered attractive. I'm a professional, ambitious, articulate & confident woman who enjoys a great range of activities. Just a few would be swimming, camping, squash, cross country skiing, jazz clubs, concerts & plays, cycling, classic movies & literature, travel, dining in & out & much more. I'm an independent woman looking for a meaningful relationship. If you're interested & you would like to know more, please get back to me. Box 4029.

I'm an intelligent, 27 yr. old, single, white female who's 5'7" tall, slender, with brown hair & blue eyes. I'm a non-smoker with no dependents. I live a healthy lifestyle & have a great outlook on life. I don't like the bar scene, & would rather go to the gym. I enjoy country music. I'm looking for 27-35 yr. old, single, white male who's sincere, honest, dependable & has a great outlook on life as well. This man should also be a non-smoker with no dependents who takes care of himself inside & out. If all this sounds like you, just box me back & we'll see where we go from there. Box 2674.

I'm a 38 yr. old woman with long blonde hair & a medium build. I'm looking for someone who's very secure in himself, employed, patient, loving & wanting a good friend to talk to. If all this sounds like you, box me back. Box 9230.

I enjoy playing pool, camping, long walks, watching movies, going for coffee with friends, skiing, and a couple of friends go to Red & play the guitar or walk around & play video games, bowling or pool. In the summer we go to the amusement park & go on the go-karts or the bumper boats. Believe me, it's fun when you have a couple of friends. I also enjoy car shows, hot rod meets, demolition derbies & the races. I'm 25 yrs. old, 5'9" tall, long, curly brown hair & brown eyes. I live on my own & I'm employed with a very active job. I'm a smoker & casual drinker, but I'm not into the bars. If you're over 26, 27-31 yrs. old, box me back. Box 9877.

My name is Stacey, I'm new on the system & I'm looking for a long term, steady relationship. I don't want anyone who's attached in any way. I want someone who believes that getting to know someone is a process & I want it to be slow. I want to get to know you one step at a time. I love most sports & relaxing beside a fire with that nice glass of wine & a good book. If any of this sounds interesting, please box me back. Box 6468.

#### Men seeking Women

I'm 30 yrs. old, single, 6' tall, 155 lbs. with brown hair & blue eyes. I'm attractive, very outgoing, very spontaneous & a little crazy at times, but always responsible. I like sports, cooking, pool, dining, dancing, the works. I'm looking for a single lady who has drive, ambition & confidence. She should be somewhere around my own age. If you're interested, box me back. Box 7262.

My name is Desmond, I'm 22 yrs. old, 5'9" tall, green eyes, dirty blond hair. I got a fair build. I'm looking for a girl about 5'5" tall. She's got to be humorous & like to go out for coffee & sit down & talk. You can box me back. Box 3172.

I'm 5'9" tall, white male in my 40's. I'm employed, a shift worker & I don't smoke & I only drink casually. I'm looking for a nice lady to be friends with, to be intimate with at times, no strings attached. I don't play any games & I'm up front about who I am & what I'm after, & that being having & sharing. If any of this sounds interesting, & you're perhaps in the same boat as I am, that is something's missing at home, but you don't want to jeopardize what you've got, just get back to me. Even if you're a single lady who's in need of some attention, let me know. Box 3242.

This is Brian, I'm looking for a casual, but steady relationship with a lady of any status. I'm 33 yrs. old, 6'3" tall, 210 lbs. with light brown hair & blue eyes. I'm professionally employed & if you like what you hear, leave me a message. Box 5835.

I'm a 28 yr. old, 5'10" tall, 160 lbs., good looking male with dark hair. I'm seeking casual times with girls between 25 & 30 yrs. old. If you want to get back, leave me a message. Box 4679.

This secure, shy, handsome guy with a dark, smooth complexion & brown eyes is seeking help. My relationship has lost its spark, but I'm not quite ready to give up on it just yet. I'm looking for an exciting, vibrant woman to help me lose my inhibitions & remember that last for life. We could have intimate, exciting times when we meet discreetly. Possibly we could get into something kinky, but I'd rather not have any actual intimate contact. That doesn't mean that we can't have a satisfying encounter, but just no intimate contact, not even any. Box 4642.

I'm a 6'2" tall, 195 lb. male in very good shape. I'm considered tall, dark & handsome & I'm professionally employed. My wife works away & she's gone quite often. She's on the road with her profession & I'm looking for someone to spend quality time with. I don't want to change anything, I just want a very discreet situation. I'm not into phone sex, the discreet & get back to me. Box 2251.

I'm Bill, I'm 5'8" tall, 150 lbs., slim with strawberry blond hair in a short Caesar cut with a small goatee & aquamarine eyes. I kind of wear alternative clothes. I'm a non-smoking, university grad. I'm not into sports. I like the arts & music. And if you're affectionate & loyal, we'll get along just fine. I'm available. Are you? Box 6797.

My name is Chris, I'm 20 yrs. old, a single, white male looking for that outgoing, sport enthusiast who is a non-smoker & a social drinker. If you're looking for that fun-loving, outgoing male who loves everything from camping & water skiing to relaxing at home & watching a movie, then leave me a message. Box 4086.

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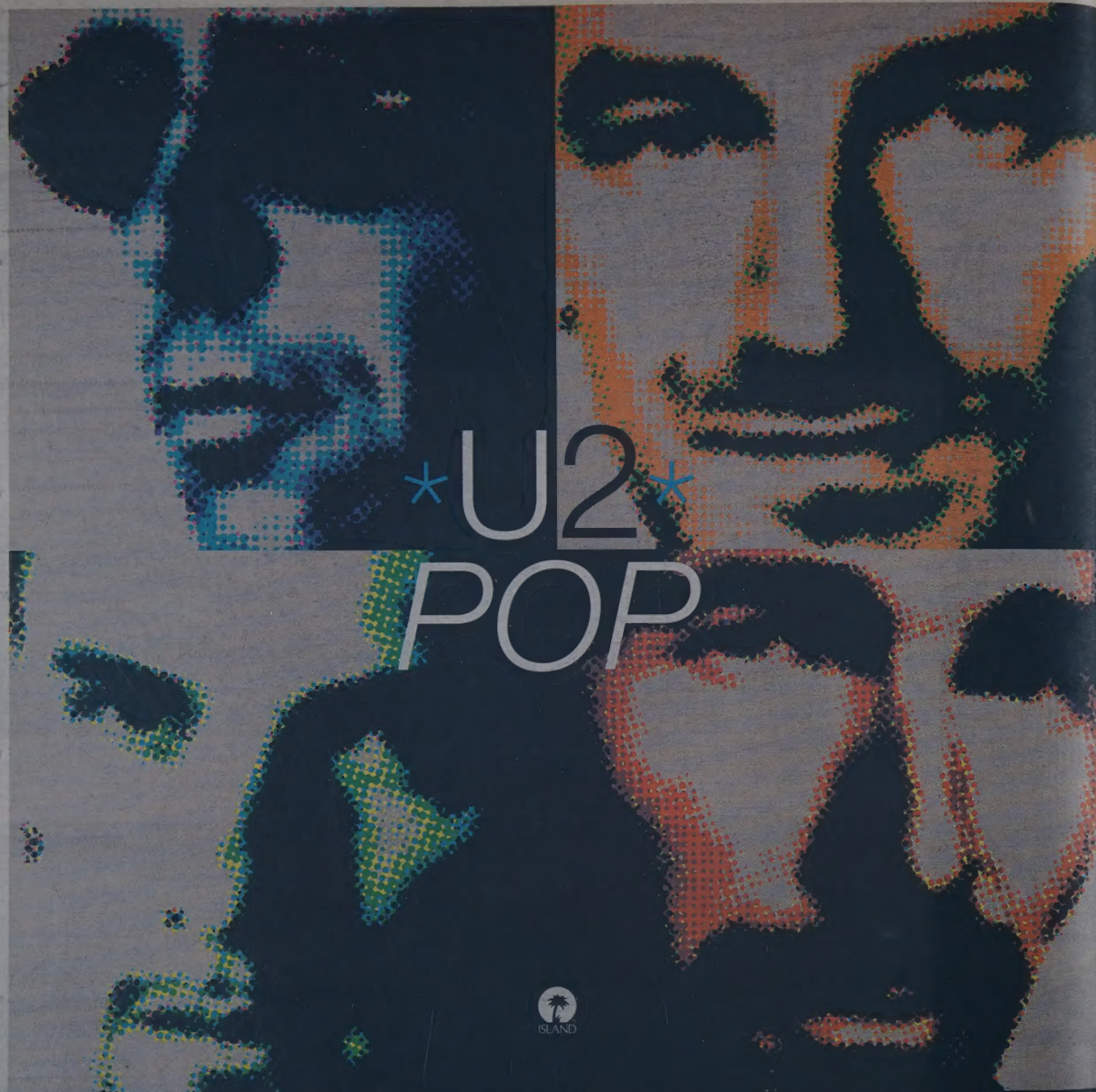
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